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"Why So Many Musical Shows Fail"

OCTOBER 2, 1912 PRICE TEN CENTS

THE NEW YORK
DRAMATIC MIRROR

PAULINE BUSH

Approaching End of the Busy Vaudeville Agent

ARMAND KALISZ VALLI VALLI
SCENE FROM ACT II

WHITE N.Y.

ISABEL IRVING

ELIZABETH NELSON

SIDNEY BRACY AND WINONA WINTER
A POLISH WEDDING

EMILY ANN WELLMAN

THE INDUCTION SCENE FROM " FANNY'S FIRST PLAY "

WHITE N.Y.

PICTURES AND PERSONALITIES OF CURRENT PLAYS

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THE NEW YORK
DRAMATIC MIRROR

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WRITING A SUCCESSFUL PLAY

JAMES MONTGOMERY, AUTHOR OF "READY MONEY," REVEALS SECRETS OF HIS CRAFT

MONEY! Plays have been written of it and for it, bad, mediocre and good plays. One of the very latest and one of the very best is Ready Money itself, and James Montgomery, the author, confesses that he wrote it for the very article in question. Those who think of playwriting as an art, and who admire this rapid fire comedy for its technical skill, will kindly take notice.

There is no more sentiment about Mr. Montgomery's professional workmanship than there is about the code of a Wall Street broker. This is his answer to a question about how he happened to start playwriting: "I found that I couldn't live the way I wanted to on an actor's salary, and I looked around to see what else I could do. Playwrights appeared to make enough money, and they had the independent sort of life that appealed to me. I had always read a good deal, and occasionally I had fitted lines into the parts I was playing. So I started out to be a playwright. That was three years ago, and look at the mail I get now."

He opened a series of letters relating to investments. One said: "As author of Ready Money, you must be receiving enough of that article, etc., etc. Now we know that you have all the money you want, and more too, but no man will turn down a chance to make still more, etc., etc. You are busy, of course, but you will find it to your advantage to give me half an hour at my Wall Street office, or any evening at the Yale Club." Another told how the cost of living had gone up so that a man's money would have to bring larger returns in proportion. Mr. Montgomery commented, as he threw them into the waste basket: "They're trying to scare me. The only use I could make of that stuff is in a play, and now it's too late."

"But it's not too late for other plays of money?"

"It is not. Can you think of anything more important than money? Love, money and crooks, or what you might call misdirected energy, those are going to be the big themes of plays for some time to come. They say that people are getting tired of crooks. Don't you believe it. They are going to like them better every day as long as the crooks grow cleverer every day. Of course you want to be sure what kind of crooks you pick. You don't want a man who is committing arson. But get one who is clever, doing things on a big scale and treating his friends right, and the people will like him, for they don't think of his crimes as crimes, but as something big. The picture thief in Officer 666 is a good crook. He brings a sweet girl into the life of the hero, and he doesn't really take the pictures. Jackson Ives in Ready Money, the greatest counterfeiter in the world, brings three young couples together, fools a mining foreman so that he works until he actually strikes gold, and he makes everybody happy. You like him."

Now as to the place of women in these plays. Mr. Montgomery was so successful in keeping the love interest of Ready Money from interfering with the main action that the interviewer knew he would give an opinion worth while on this subject. He did, in these words: "I believe that a play of money and crooks should be about money and crooks. If you mix long love scenes in that kind of a play—bang! Something's wrong. Everything drags and no one knows what is the matter. Well, I had seen this kind of trouble in other plays and I thought it came from the love interest being too strong. But love interest had always been regarded as the chief source of power and I couldn't find anyone to agree with me. So I went straight in the face of advice and made the love interest of Ready Money incidental. You know the rest.

JAMES MONTGOMERY.

When "The Aviator" failed, Montgomery said, "I'll write another play that they will like, or if they don't like that, I'll write them another, until I turn out one that they like well enough to make it a success."

"There is nothing in this business of dragging women into the plot of Wall Street plays, when the women have no place in the life, except for the feeling that somewhere outside of the whirl there is a woman for every man. You can put women on the stage because they are attractive in their pretty gowns, but don't let them interfere with the action. No, sir. If you must have the women, get away into parlors, or receptions, or places of that kind. I am going to write a play myself that will be all woman, something about the sex problem. That will be after my next play, Come Home, Smith, is finished and sold. They tell me that I can't write a woman play because I have never had much heart interest in my comedies, but I am going to show them. The reason I kept the sentiment out was that I didn't want it to interfere with other things."

All of this was said while Mr. Montgomery tilted back and forth on a light chair, his feet on the desk where the interviewer was perched. This was strictly an informal chat in a room of H. H. Frazee's office, where Mr. Montgomery was cornered at last. The promoter who wrote that Mr. Montgomery must be busy hit the truth for once, although the promoter probably did not know how much a successful playwright is in demand. He has enough offers to keep him writing plays every working hour for years to come; he has plays to look over for the manager of his last success, and countless engagements.

This particular interviewer had been endeavoring for some time to catch him when he was not going, and now, just when Mr. Montgomery had been persuaded to sit down for a moment, in came Mr. Frazee to take him out, but fortunately he didn't go at once. It is a hall-mark of real success when a playwright can make a manager wait for him in that fashion.

Three years ago Mr. Montgomery was merely an actor, not of the common or garden variety, but still an actor. He had been acting for seven years when he persuaded Nat Goodwin to take his play, The Native Son, and then he retired from behind the footlights, except for an occasional appearance on first nights and one or two short engagements with companies, such as The Fortune Hunter at the Gaiety. His next play after The Native Son was The Aviator, which he confesses was a disappointment, for "it seemed to have the right stuff, but the people didn't want it. Still it goes into stock sometimes now, and it brings in money." Next in order came Take My Advice, given by William Collier, but Mr. Montgomery prefers to speak of that only in passing. Then came Ready Money, swinging the playwright of thirty years into success.

Here was a man who could tell how the managers regard a young dramatist at the various stages of his budding powers. It was perfectly evident how they treat him when he is a success, but how do they feel towards a man with a failure? This is what Mr. Montgomery said: "If they think there is anything good in the play, it doesn't affect them that it is a failure. They are willing to back him, just as the owner of a young horse will back it, even if it has lost several races, because the owner figures that the horse will pay him in the end, and it probably will. After The Aviator failed several managers offered advance royalties for another comedy. So failures don't make any difference to managers, unless a playwright has one after another, and then you never can tell. See how many of Edgar Selwyn's fell down, and yet he never had any trouble getting rid of the next one, until his success, The Country Boy, came.

"A man who wants to be a playwright should plug straight ahead. It is like running up against a brick wall when you meet with a disappointment, and some men stop there. Others go around, if they have time enough, but those who just keep hammering away at the same spot are bound to get through the wall. Of course, if you are going to write plays, you need to know a good deal about the theater, for there is more of theater in successful plays than there is of truth.

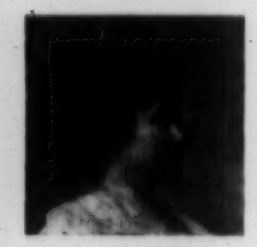
(*Continued on page* 10.)

THE MATINEE GIRL

WHILE men are studying their bald spots and bullying their barbers, and women are pursuing obesity cures and wrinkle eradicators, all dreading the approach of the specter of age, a little woman is resolutely giving Time the cold shoulder and tossing off the burden of years by adopting a new profession in Paris. This woman is Lotta Crabtree, who was born in 1847, but who says she is quite young enough to become a sculptor.

"I've talent for it and an interest in it," is her explanation of becoming at sixty-five a student of sculpture.

Actors have now and then been taunted with being home wreckers. Scarcely have their heated attacks upon "society" as a far greater menace to the stability of the home than are their modest charms, subsided before a new charge is made. This, with Frank McIntyre as its object, is that magnetic actors visit a town, play there and depart, never reluctantly, leaving behind them also broken engagements. Not their engagements but those that have been fractured all unwittingly, by their powers of getting their magnetism across the footlights. There is a story of a slender clerk in the hotel of a one night stand on the Ohio River—Mr. McIntyre wishes it wouldn't stand there but would slip into the river—having quarreled with his fiancee who had seen Snobs and admired the stout star. The story goes that a six-dollar engagement ring has gone back to its purchaser, the hotel clerk, who vengefully said he didn't look enough like McIntyre and was profanely glad of it.



THE MATINEE GIRL.

Loyal Billie Burkites, carry Billie Burke chocolates to the Lyceum for entre'acts of The Mind the Paint Girl. Not only do the contents please them, but the neat boxes tied with ribbon of her favorite color, mauve, are portfolios, which rest easily on matinee girls' knees, and there can be indited notes to their "adored darling," to be sent back after the play.

Josephine Victor, the Molly of The Wedding Journey, was so anxious that the heroine's frocks should express the heroine's personality that she made them herself.

"One cost a dollar and a half, the other two ninety-eight, plus my labor," said the unique young leading woman.

WILLIAM FARNUM.
At Sag Harbor.

Daniel Frohman, impressed by the revelation of power she made in her big scene in The Mind-the-Paint Girl, proposes to give Frou Frou at a special matinee, with Miss Burke in the title-role.

At a sanitarium in Astoria, L. I., Mrs. Ralph Stuart is dragging out pain-laden days, each of which, the doctor's fear, will be her last. Mrs. Stuart, still a beautiful woman, was before her marriage a successful actress. With motherhood came her retirement from the stage. One of their sons is twenty-two years of age, the other twelve.

Mrs. Erminie Dargie, widow of the California publisher, writes from Honolulu: "Had a pleasant trip. I sat at the captain's table, I sat on his left and the woman who wrote Mrs. Wiggs of the Cabbage Patch on his right. I didn't see her eat any of the vegetables she writes about."

Arthur Row, who writes besides acting, says one occupation is a counter irritant and a balance striker to the other. Also are the professions different enough to afford relief. Mr. Row expressed relief in a sentence: "In my acting I must please several persons before I reach my dear public, but in writing I do as I d—n please."

"Why didn't your father and mother have more children?" Al. Woods demanded of William Farnum. "If they'd had more boys we could have had more Littlest Rebel companies."

While William Farnum was playing in Brooklyn last week in that drama of war time his brother, "Dusty," was portraying the griefs and courage of the Union officer in Chicago, and their youngest brother, Marshall, coached by both brothers, was playing some of the lesser towns with the company rehearsed by William.

Juliet Shelby remains with William Farnum, Boots Wurster is Dustin Farnum's Littlest Rebel, and Violet Savoy plays that role with Marshall Farnum.

Virginia Harned, before taking herself, her company and the strongly dramatic sketch of her own authorship, The Call of Paris, on tour last week, gave Broadway a farewell glance.

"There are two kinds of people," she observed as the human stream swirled about her, "types and nuts."

Mrs. Aleck Moore (Lillian Russell) last week closed her nuptial home at Ventnor, near Atlantic City, and motored with her husband to Pittsburgh. They have taken apartments at the hotel in which the wedding ceremony occurred and will remain there for a month. They will divide their Winter between Pittsburgh and New York, occupying Miss Russell's former apartment when in the metropolis. If a contract with Weber-Fields, signed before her marriage, is binding, Miss Russell will play a short season. Next year she will forsake the stage and her husband will abandon his newspaper cares for a leisurely trip around the world.

Edmond Russell is painting Ola Humphrey's portrait in the Gerome studio, which he has taken, in Paris.

THE MATINEE GIRL.

THE CALLBOY'S COMMENTS

THEN AND NOW.

When she knew only A, B, C,
And I knew up to Z,
Oh, how she wished that she might be
A wiseacre like me!

And when she counted 1, 2, 3,
While I could count to 10,
Ah, how she would look up to me—
She knew so little then.

When yet her skirts were very brief—
Just at her knees they paused—
I could not fail to note the grief
My knickerbockers caused.

And I—with what right knightly pride
I'd tell her what to say,
Or take her tiny hand to guide
Lest she should lose her way!

But that was many years ago—
Things all have changed somehow;
Old friends she scarcely seems to know—
She's in the chorus now.

Her wisdom's wondrous, and she'd look
Not up to me to-day
For she has learned her little book—
And I am growing gray.

EVERETT BUTTERFIELD, they do say, was over in London during the Summer and blew in to see a performance of Find the Woman, which made a great hit with him. So impressed was he by his own fitness to play the part of young Jeffries that he hustled a note to the author, Charles Klein, requesting that he be considered for the American production. He figured that the play must succeed if ever it reached this side. Then he met Hale Hamilton, it is said.

"Great Scott, man!" exclaimed Hamilton. "Don't you know what that play is?"

"Why, no. I never saw it before," replied Butterfield, puzzled.

"It's The Third Degree."

"No!"

"Yes."

Butterfield bought.

Stanley Rignold, who is in The Ne'er-Do-Well, at the Lyric, tells of the pathetic case of a fellow who inadvertently fell under a moving railway train and had both legs run over. The unfortunate was hurried to the hospital and there it was found necessary to amputate the injured limbs. A sympathizing friend called to see the victim as he lay helpless in the little cot.

"This is terrible, old man," said the visitor. "I'm awfully sorry for you. It is indeed dreadful."

"Oh, I don't know," replied the legless one; "it might have been worse."

"Worse!" ejaculated the caller. "How on earth could it be worse?"

"Well," was the philosophical answer; "I might have been a chorus girl."

Robert Drouet relates an anecdote of the late Charles H. Hoyt. Once upon a time, he says, an actor was required for a touring Hoyt company and the author-manager met one in New York who declared that he could play the part. Mr. Hoyt sent him on to join the company up-State and announced that, when the newcomer got to working, he would journey to Elmira and see his performance. The promise was fulfilled and Mr. Hoyt sat through the entertainment. After the last curtain he went behind scenes.

"Well, sir," said the actor, "how did you like it?"

"Rotten," remarked the author, always sententious.

"But, Mr. Hoyt," pursued the other, "don't you think the part is in my line?"

"Hardly," said Mr. Hoyt. "Your line is the Erie Railroad, back to New York."

Cecil Lean, it seems, has had a bad scare. In The Military Girl, running at Chicago, he indulges in a burlesque of Julian Eltinge, and he had been at pains to have his corset laced up as tight as it would go. The other day someone, either malicious or solicitous, sent him an anonymous letter enclosing a newspaper clipping that told of an amateur performance in Liverpool during which a husky shipbuilder, essaying a female impersonation, had his corset laced so tight that the blood was forced to his head and he died of apoplexy. Mr. Lean, we are informed, was not outwardly affrighted.

"Nonsense," he observed. "I'm not a shipbuilder—I'm an actor."

But just the same, his valet is reported to have received secret orders relative to corset strings and the comedian now performs with looser stays. How lucky that he was apprised of the fearsome possibilities in time. Mr. Eltinge, Bothwell Browne, Stuart and others please note.

THE VAUDEVILLE BOOKING AGENT

WILL 1912 SEE THE ABOLITION OF THE PESTIFEROUS GO-BETWEEN?

THE action on the part of the Western vaudeville managers, wherein they announce their intention to discourage the vogue of the outside agent, is simply the first announcement of a campaign that will likely require a full year to develop the actual policy that is planned, though the naked eye of the experienced showman can reveal what is coming.

The vaudeville agent of 1912 is in the same position precisely as the ticket speculator of 1911. As long as the ticket speculators were few in number and conducted their business without serious offense they were an accommodation to the public, and at least no injury to the manager, but with the advent of the Hippodrome and the popularity of Hammerstein's Victoria Theater there came to the Long Acre district a mob of low-browed and unclean gentry from the lower East Side of New York, and in due course their insulting methods became so intolerable that it was merely a question of time when legislation would evolve that would end for all time street speculation, despite that this meant the loss of a vocation to a few decent "old-timers" who never offended themselves.

So it is now with the vaudeville agents. As long as these were confined to a dozen—or two—men of theatrical ancestry, they were a great aid to the artists and even a help to the managers; but, alas!—there are *Agents* and there are "*Agents*"!

When a few years ago "pop" vaudeville started on its remarkable vogue there came into the show business scores of young men without the least theatrical training—men wholly unfitted for refined business procedure and some absolutely unworthy of personal contact with ladies and gentlemen. Naturally, it was only a question of time that an industry or institution showing the progress achieved by modern vaudeville would resent such a following in its trail. Moreover, when the day came that deals involving $5,000,000 were in order one would presume that men who controlled large interests in so propitious a field of endeavor would wish to conduct their financial affairs in privacy.

Anyone familiar with the present *modus operandi* of vaudeville's booking system must have wondered how long the "man who buys the goods" would permit himself to be dictated to by the representative of an artist. Nevertheless, conditions were such that more than one manager preferred to deny himself the services of a desirable star than to suffer personal contact with his representative or booking agent.

In London there does not seem to be any friction, and here is the very seat of the "ten percenters," which proves that the artist, while in the process of creating a market for his or her services, cares little or nothing whether they receive ninety or ninety-five per cent. of the contract price; but in London there are probably two score of agents, all practical and professional men, while here in New York, a much smaller field of operation, there are hundreds of agents, sub-agents, "near-agents" and "what not"!

Not always is the unworthy agent without power and influence, hence the man who yesterday was timid, conciliating and plaintive, becomes aggressive to-day and insulting to-morrow. In the last three years there have risen to a state of prosperity and potency a class of men who in any other line of endeavor would hardly prosper; their success has so amazed even themselves that they regard their colleagues as of the same caliber. Naturally, when men of this stamp actually control the services of players who are in demand with the public, the manager, however reluctant he may be to have business relations with them, is in the position of doing so or else go without attractions they would like to include in their programmes.

SIDNEY K. POWELL,
In Vaudeville This Season.

Out in Chicago there has been a tendency all along to establish precedents. It was the system in vogue there that originally brought the Eastern vaudeville managers together in 1900 and in due course also created an unwholesome condition, ending in a bitter strife that is not yet by any means satisfactorily adjusted.

In no other industry in modern times does there exist such a loose mode of procedure in the conduct of vast business transactions. A contract was recently made in London, to be executed in this country, calling for a total salary of $150,000 in one season, and $15,000 was the stipulated commission. Four more contracts were drawn up through the same source, involving in no instance commissions of less than $5,000.

Here we have an illustration of an agent who is an upright business man, whose activity covers more than a third of a century, and this man's income is said to exceed $200,000 annually.

The important question now is whether men of this standing will find their remarkable prosperity checked by the forthcoming upheaval. It is a well-known fact that the "big men" who control the destiny of American vaudeville would end the régime of every vaudeville agent, even those with whom they are intimately affiliated, but up to now it has been found impossible, because of the seeming loyalty of a majority of the most compelling stars to their personal representatives.

As long as there is a particle of opposition to the larger interests no great upheaval is in sight, but in the event that an agreement were to be effected between the big-time managers and the small-time managers to do away with two commissions, there is no doubt in my mind that the entire vaudeville business of the country will be transacted between the players and the managers direct, and in such a condition the dozen or more reputable agents, who may be regarded as having given uplifting services in the industry, would undoubtedly be provided for in salaried positions; but that the announcement is the harbinger of a momentous upheaval in the near future no one can doubt, and after all the majority of the agents must have known that in this second decade of the twentieth century the theatrical business was due to undergo revolutionary changes, such as now obtain in enterprises of similar scope and importance.

The writer is not among those who regarded the sale of the Percy G. Williams theaters as a "bullish" argument for vaudeville's future. Mr. Williams has always been opposed to retrograde movements, and it is certain he did not think it wise to continue a policy of $4,000-a-week bills, and any other policy he would not identify himself with.

Now, with Mr. Williams out and his seven theaters under Mr. Keith's control, the writer does not look for a boom; on the contrary, a safe and sane policy will undoubtedly prevail. Mr. Keith has made his fortune as much in "pop" vaudeville as in higher grade vaudeville, and this should mean that at least four of the seven Williams theaters will be eventually operated on a three-a-day policy, such as prevailed at the Harlem Opera House last season. And if the reader will look a little further on the horizon, he may observe that with Mr. Keith extending his "pop" vaudeville circuit, the amalgamation of the big-time and small-time interests should come next, and that would mean about the last straw for the booking agents.

Just wait a little and see!

ROBERT GRAU.

"ANN"

A London Success Which Deals with a Bizarre Type of American Girl Very Unlike the Real.

LONDON, Sept. 17 (*Special*).—The play Ann, which is now drawing crowded houses at the Criterion, is rather disappointing. The heroine is supposed to be an American journalist, but unfortunately Ann is not an American, typical or otherwise. At the New Theater, where Ready Money is being played, the American accent may be lacking, especially among the ladies, but the American atmosphere is there. America, however, seems very far away when one visits the Criterion. Ann is pretty, seductive, charming, but she might just as soon be a French, English or Turkish woman as an American. She does not ring true even when she is most "cute." She is not of the high sphere of womanhood attained unto in America, and she does things no American girl could or would do. The play is English to the backbone, even though it is so risqué amidst its frivolity. It is a weak play in spite of its success and smartness.

Mary Daedridge has taken the place of the American actress who has been taking the part of Ann, as she has returned to her native country. Basil Hallam, who makes a very good Edward, has a difficult part to play. The part of the dean, taken by Holman Clark, is well handled. As to Miss Dandridge's Ann—well, her clothes are perfect. She is an airy young person who is at least a little peculiar in her methods of winning a husband.

The plot is this: Edward Hargraves, hero, has written a book. Ann, heroine, has read it, of course. She falls in love with the author, although she has never seen him, and comes to England. She appears through the window just as he, in order to please his mother, has proposed by telephone to a girl he does not love, and has been accepted. Through the aid of scent and lingerie Ann rids herself of her rivals, wins over his father, the dean, who greatly disapproves of her. Edward is an absurd baby with regard to love matters. Ann takes him in hand and undermines his principles until at last he kisses her hard as she rests in his arms.

The dialogue is amusing, but some might well be omitted, some of the suggestions being a trifle saucy. The dean is an irreverent caricature. The play serves as an excellent advertisement for pajamas and hair wash, the aroma of the latter being blown in overpowering waves about the stalls. The author is Lechmere Worrall, who must surely have gone to Paris for his study of American girlhood.

There is more motive for the play Hindle Wakes. Though dealing with a difficult subject, the play is a strong one and well acted. It is true, as the heroine declares, a woman may be more honest by not going through a mere ceremony after the deed is done, but she gives the child a father, a name, and herein lies the crucial point, and therefore she should marry. The play is causing quite a sensation in London and much criticism, favorable and otherwise.

AMY STEPHENS.

GABY DESLYS ON LONDON.

Gaby Deslys, who comes back to us this month from abroad, has her own version of things that happened in London. In a letter to her managers, the Messrs. Shubert, she declares: "London is, as you would say, 'cold molasses.' They are provokingly slow. Mr. Pilcer and myself danced 'The Gaby Glide,' and because we actually didn't glide all of the time they said the dance was a misnomer. What rot! Then in my act, Mlle. Chic, I used to shed a few garments before jumping into bed. When I was criticised for that, I went to bed in a riding habit. That seemed to be eminently proper from an English standpoint. I hope in America it will not be so."

In America it is considered highly improper for a lady to go to bed in her riding habit.

MRS. PAT CAMPBELL'S ILLNESS.

The latest reports from London indicate that Mrs. Patrick Campbell is seriously ill, and that there is considerable anxiety regarding her recovery. She is said to be suffering from peritonitis.

THE FIRST NIGHTER

"JUNE MADNESS."

A modern play in three acts by Henry Kitchell Webster. Fulton Theater, Sept. 26, Winthrop Ames, producer.

Frederick H. Hollis ..... Edward Emery
Mrs. Hollis ..... Helen Tracy
Katherine Hollis ..... Adelaide Nowak
Frederick H. Hollis, Jr ..... A. Hylton Allen
Robert Fielding ..... Charles Waldron
Mrs. Thornborough ..... Hedwig Reicher
June Thornborough ..... Renée Kelly
Janitor ..... P. W. Perry

An impression which you gain very early in sitting out June Madness is that it is a "firstling." Combined with some vague ideas of a big problem, the dilletanteism of a beginner soon records itself on your mental receiving disk.

In the first place, the problem whether a single woman may or may not, in the scope of her freed conscience, enjoy the intimacy of a strange man, become the mother of a child, pass out of the man's life, and regard the whole affair as a matter which is nobody else's business—is one I would a good deal rather see handled by Mr. Ibsen, Mr. Sudermann, or Mr. Strindberg than by a writer of hysterical magazine fiction.

THE FIRST NIGHTER.

There is a strong incentive to take up such themes, but they never lead to anything in the hands of an average writer. A problem of this sort suggests Field Marshal Moltke's reply to the question whether he had ever studied the subject of invading England.

"Oh, yes," he remarked. "I have discovered six ways of invading England, but I haven't found one yet of getting out again."

The invasion of the abstract domain of drama is comparatively easy. To find a solution for these abstractions is an equine of a different color.

June Madness was obviously written to start something. I don't know what some actress with a genius for diablerie might make of the argument which Mrs. Thornborough uses in the second act, but it is certain that Hedwig Reicher, who is a poetic actress and never a realist, is constitutionally too sincere and refined to lend any striking interest to the elaborate plea that a woman may enjoy the freedom as well as the fruits of love, regardless of the world, provided she makes no conditions and imposes no obligations on her partner.

This is a progressive step in the theory of emancipated woman. One need not grow excited over the idea and call the playwright names. On the whole, it listens well—as a theatrical suggestion, of course—and then, to call names may be just what the playwright hopes for in order to get his play going.

I am not going to quarrel with him over a question of personal ethics. That is between him and Mrs. Thornborough and Robert Fielding, the Leda and Jupiter in the case. Such things do happen, no doubt, and the rule nowadays is to speak right out in school, send your problem across the footlights with the force of a solar plexus blow and cudgel it into your audiences' brain, if necessary, with a bludgeon.

What I find reprehensible in this play is that the author manifests so little knowledge of human nature and so little skill in the manipulation of his technique. The only really vital things are the story of Mrs.—or rather Miss—Thornborough's Summer escapade, starting in an exchange of looks on a veranda, and the striking appropriateness of the title, June madness is a new name for it, and it is wonderfully euphonistic. Everything else is as conventional as cheese.

Mrs. Thornborough becomes the right hand factotum of a great railroad magnate; is persecuted by his wife, who confronts her with her past; arouses the jealousy of his daughter, who is the betrothed of her partner in that June madness affair, and beholds her daughter heartily made love to by the railway magnate's son.

If after all these complications an author finds ways and means of inventing a happy ending, he is simply a wonder. He is undertaking a large contract.

The man in the case, Fielding, jilts the magnate's daughter, Kate, and gives little June a father and a name. And Kate gracefully surrenders, after her terrible avowal in Act II. that she will have this man—all of him—just as June's mother did! She even facilitates matters in order that she may be pushed aside. In other words, she gently peters out as a woman of the least spirit.

As for Fielding, he is little more than a foil in the play. The part was well played by Charles Waldron, though it would be a relief to know that this good actor can vary the monotony of that serious reflex of countenance now and then.

Some effective theatrical situations occur, as in the first act where Mrs. Hollis, the railway magnate's wife, dictates the letter to Mrs. Thornborough revealing the fact that she knows her history, and in the second, contrasting Kate and the woman in the clash of interests arising from the previous incident, and also in the third, where Mrs. Thornborough accepts the invitation to breakfast at the house of her employer as a sign of defiance to Kate and her mother.

Mr. Webster has been too long a sensational novelist not to know how the wires are pulled which move the puppets. But, after all, they are but puppets.

I have seen Miss Reicher do better in The Lady from the Sea and on the German stage. She is a sincere and true artist, but her *forte* is the poetic drama, though I thought her Rebecca West in Ibsen's Rosmersholme a delightful performance. Edward Emery is characteristic as the railway magnate. He slouched and smoked through the part just like himself. He is always best like himself. Two parts delightfully played are June, by Renée Kelly, and her boy lover, Freddy, by A. Hylton Allen, and Helen Tracy and Adelaide Nowak are excellent as Mrs. Hollis and Kate.

We cannot quarrel with the actors. The censure must fall on the playwright.

"A SCRAPE O' THE PEN."

Comedy in three acts by Graham Moffat. Weber's Theater, Sept. 26. Produced by Weber and Fields.

Eppie Oliphant Inglis .... Jean Evans or Millicent Evans
Flora McGilp ..... Helen Baird
Mrs. Baikie ..... Adah Barton
Geordie Pow ..... J. Crichton Russell
Hugh Menzies ..... W. G. Robb
Shepherd ..... Fawcett Lomax
Leezie Inglis ..... Agnes Bartholomew
Mattha Inglis ..... Carl Lyle
Jean Lowther (or Menzies) ..... Lila Barclay
Peter Dalkeith ..... Edward Chester
Miss Pringle ..... Jean Hamilton
Taffy Knot ..... Marie Stuart
Mrs. MacAlister ..... Jean Power
Village Natural ..... Angus Adams
Bridesmaid ..... Kate Evans
Alec Inglis ..... Leopold Profelt
Watty Weir ..... Roy Cochrane
Beenie Scott ..... Helen MacGregor

The present season seems to be generously prolific of the "unusual" sort of plays. There is Milestones and there is Fanny's First Play, and here we have A Scrape o' the Pen. The title sounds portentous. It suggests deep-dyed villainy, a forged will or two; but it is only a quaint and curious comedy of Scotch village life, with an atmosphere as characteristic and a complement of characters as unique as the atmosphere and characters in the same author's phenomenally successful play, Bunty Pulls the Strings.

Mr. Moffat is rather more an adept at depicting the ludicrous side of the Scotch than he is an artist skilled in the intricacies of plot and situations. From the time the curtain goes up until it falls he parades a series of types sketched with the graphic skill of a Phil May, forcing us, I rather suspect, to take as grotesque a view of the people he depicts as we afforded London town of Indiana when Mrs. Wiggs of the Cabbage Patch was the vogue over there.

Some critics insist on drawing odious comparisons between the author's two plays, to no purpose. If the Scrape o' the Pen had come before Bunty, it would probably have amounted to the same thing, for if you should look for much plot in either with a microscope you would have difficulty to prove that it had one worth mentioning. But both have that which makes the Pickwick Papers charming entertainment—strong lights and shades of character and recondite corners of life and manners which hold one's interest unbroken.

All there is of a story is that Mattha and Leezie Inglis, a good and jolly old couple, living snugly on their farm, have a wayward son who has disappeared. It develops that he persuaded pretty Jean Lowther to marry him secretly by "a scrape o' the pen," according to Scotch law. When he did not return within seven years Jean married Hugh Menzies, a wholesome, kindly man whom she loves greatly. But she didn't tell him of her marriage to Alec Inglis, and Alec, of course, turns up at a time when everybody, including the old folks, are watching the old year out and the new year coming in down among the village folks. Alec has reformed, but he won't surrender Jean to Hugh, he declares, until the old mother tells him to think better of it after taking a look at the child of another woman whom he abandoned in his wild days. Alec looks at the little girl who has no father, unless he claims her, and then thinks better of it, so that Hugh is spared the annoyance of learning that his bonnie Jean is in reality a little bigamist.

Mattha and Leezie Inglis are delightful old people, as played by Carl Lyle and Agnes Bartholomew, and the comic scene in which Mattha attempts to read the city directory of Hebraic names in the sixth chapter of I. Chronicles is as whimsically humorous as any scene in a modern comedy. However, while it is not an all-star cast, it is an unusually well balanced one and admirable in all but the emotional scenes, which were only passably expressed. A characteristic scene occurs in the second act, representing an open place in the village near midnight, New Year's Eve, with the villagers in holiday mood and a grotesque public wedding adding to the effect. The piece is thoroughly well staged.

"OH! OH! DELPHINE."

Musical comedy in three acts. Book and lyrics by C. M. S. McLellan. Music by Ivan Caryll. Founded on the French farce, Villa Primrose, by George Berr and Marcell Guillemand. Produced by Klaw and Erlanger. Knickerbocker Theater, Sept. 30.

Colonel Pamponnet ..... Frank Doane
Fernande ..... Miss Benton
Blum ..... G. Clennett Glass
A Hall Porter ..... John Fairbanks
Victor Jolibeau ..... Scott Welsh
Jacqueline ..... Florence Geneva
Tutu ..... Dolly Alwin
Antoinette ..... Edythe Taylor
Amandine ..... May Day
Lulu ..... Dorothy Quinette
Distinguette ..... Eunice Mackay
Louis Gigoux ..... George Stuart Christie
Alphonse Bouchotte ..... Frank McIntyre
Delphine ..... Grace Edmond
Finette ..... Mildred Manning
Bimbouia ..... Octavia Broske
Uncle Noel Jolibeau ..... George A. Beane
Pluchard ..... Alfred Fisher
Simone ..... Stella Hoban
Madame Bax ..... Helen Raymond

We are outgrowing the musical comedy, not exactly by rapid transit, but by comfortable stages, thanks largely to Ivan Caryll, whose music is never quite operatic, but always some degrees above the um-tee-tum-tee school of music that has been trouncing our tympanic membranes for a long, wearisome period of time. A great deal of it is sound, a good deal of it has the pulsation of a feverish tempo, a not inconsiderable part has a certain melodious charm, and the whole has the quality of musicianly knowledge, which gives it substance and form.

Oh! Oh! Delphine scored an unquestionable hit at the Knickerbocker Monday evening. It is superbly staged and costumed, with a strong and attractive chorus and a complement of excellent principles.

Frank McIntyre has left comedy to endow the comic opera stage with one of its best representatives, and in Grace Edmonds the management introduced a young woman, who sings well and acts even better in a swashing way, which is particularly attractive.

The plot, derived from a French source, is specifically French of the boulevard kind, which has been threshed bare in dozens of recurrent farces.

Two divorced young couples exchange wives, through pique, and are brought face to face again after a year or two. There is the disinheriting uncle, who is ignorant of the divorce proceedings, and whose accidental presence makes it necessary for one of the divorced couples to parade as man and wife. To keep up this fiction is the motive for the various more or less amusing complications, which make up the three lively acts.

The material has been well handled by Mr. McLellan and the stage director. A large and unusually good-looking chorus is introduced on every available occasion, and creates a constant sense of motion. The groupings and dances are splendid, and the singing, for the most part, is excellent.

The principal parts are in good hands, Frank McIntyre as Alphonse Bouchotte, who was formerly married to Simone; Victor Jolibeau, the divorced husband of Delphine, and Grace Edmond as Delphine herself, now the wife of Bouchotte. Frank Doane has the role of a military lady-killer, Colonel Pomponnet; Octavia Broske that of a Persian carpet seller, and Helen Raymond the grotesque role of Simone's mother. These carried the performance to a conclusive stage of success.

Two minor roles that were well played were those

of a diplomatic young go-between, Louis Gigoux, by George Christie, and of the uncle, Noel Jolibeau, by George A. Beane.

The sentimental interest in the story is between Victor and his divorced wife, Delphine, who in the end decide that they were made for each other, and leave Bouchotte to seek consolation in the warmed-over love of his former wife, Simone.

The piece has several pronounced song-hits, and one of the most prominent is sung by Delphine and Bouchotte in the first act which gives it its title. Another in this act is "Allaballa Goo Goo," by Pomponnet and Bimboula. Two numbers, which score in the second act are "The Maxim Girl," by Simone and chorus, and "Everything's at Home Except Your Wife," with which Frank McIntyre brought down the house. A good waltz number, which was repeated *ad nauseam*, is "The Venus Waltz" in the third act, and Mr. McIntyre scored again just before the curtain fell with a grotesque song number, "That Terrible Man, Bouchotte."

Mr. McLellan has written a number of effective lyrics, and his musical collaboration has given them a setting that is throughout brisk and spirited.

While Frank McIntyre won all hearts by his spontaneous humor, Miss Edmond scored by her vivacity, good singing, and admirable acting, and not the least of her attractions is her perfectly clear enunciation. The only weak spot in the cast is Stella Hoban as Simone, who is painfully lacking in temperament and more painfully endowed with a brassy voice.

"STEVE."

Play in three acts by John T. McIntyre. Produced by Arthur Hopkins, Harris Theater, Sept. 28.

Tom ..... Alphons Ethier
Steve ..... Arnold Daly
Pike ..... Edward McWade
Tim Pitspatrick ..... Harry Morris
Captain Pitser ..... William Waltheer
Molly ..... Miss Josephine Victor
Mrs. Brown ..... Miss Julia Walcott

It is to be regretted that so brilliant and versatile an actor as Arnold Daly seems to encounter insurmountable difficulties in obtaining a good play. The only admirable thing about the performance of Steve is Mr. Daly's ability by one stride to change himself from the leading man of Madame Simone in The Return to Jerusalem to the George M. Cohan role of the name part of his present unsatisfactory play.

I am conscience-bound to admire him for his loyalty to an artistic standard which prompts him to surrender his temporary personal popularity to his big, hulking, good-natured brother Tom in this fatuous play, which is neither good drama nor good comedy; but I cannot help thinking that he overestimated the part as one worthy of his mettle. An actor may choose Iago rather than Othello—though Iago is an arch villain—because of the deeper resources of his intriguing nature, the subtlety and refinement of his villainy. But Steve is only a third-rate, selfish, cowardly little cad, who never once rises to the dignity of a man of action and a type.

It is undeniably quite an accomplishment to simulate the mannerisms and speech of this product of the curb; this embodiment of the stockbroker's graduated office boy, but the setting of the character is so commonplace, and Steve is so vague as a conception, that Mr. Daly is only wasting his talents and time in taking him on at all.

Mr. McIntyre has fallen by the wayside in his attempt to write a play, and receives but little aid from his interpreters, with the exception of Mr. Daly. The piece deals with the old problem of two brothers, one good, the other bad. The bad one is the favorite of the mother, and even the girl in the case. He is pampered and petted, while the good one is thrust aside and ignored, until the truth is revealed and virtue is rewarded. The scene is laid in a New York flat.

The part of the mother was played in an unduly aggressive tone, while Josephine Victor badly overacted hers both in the quieter scenes and in those wherein her feelings are aroused. The elder brother was played in a drawling, tiresome monotone, which grated in spite of recurring suggestions of interpretive powers on the part of the actor. The performance as a whole lacked subtlety to modify the obviousness of the author's craft, while the charm of perspective was destroyed by the boisterous dialogue and the bringing into too great relief of details which should be merely suggested.

"KING HENRY V."

Produced by Lewis Waller at Daly's Theater, Sept. 30.

King Henry the Fifth ..... Lewis Waller
Duke of Gloucester ..... J. M. Wright
Duke of Bedford ..... Dixon Peters
Duke of Exeter ..... Wallace Erskine
Duke of York ..... M. Delaney
Earl of Salisbury ..... Alexander Hayward
Earl of Westmoreland ..... Nicholas Joy
Archbishop of Canterbury ..... Douglas Ross
Bishop of Ely ..... Arthur Wylie
Earl of Cambridge ..... Percival Aylmer
Lord Scroop ..... Frank Santon
Sir Thomas Grey ..... Gordon Soames
Sir Thomas Erpingham ..... Thomas McLeod
Captain Gower ..... Denis Cleugh
Captain Fluellen ..... Alec F. Thompson
Captain McMorris ..... Joseph R. Whitmore
Captain Jamy ..... Geoffrey Heath
Bates ..... Joseph W. Kelly
Court ..... Robert Brott
Williams ..... Frank Woolfe
Boy ..... Millicent Evison
Nym ..... Thomas Louden
Bardolph ..... Charles Francis
Pistol ..... Herbert Jarman
Charles VI. ..... Frank McEntee
Louis, the Dauphin ..... Reginald Dane
Duke of Burgundy ..... J. H. Owen
Duke of Orleans ..... Leslie Browne
Duke of Bourbon ..... Wilfred Watson
Constable of France ..... Henry Carvill
Montjoy ..... Charles Francis
Rambures ..... A. Walker
Governor of Harfleur ..... G. Doubleday
A French Messenger ..... Leonard Davis
A French Soldier ..... Dion Titheradge
Isabel ..... Ina Rorke
Alice ..... Suzette Cotta
The Hostess ..... Annie Hughes
Princess Katherine and Chorus ..... Madge Titheradge

Perhaps the audience was so attuned to close realism in modern drama that it could not at first keep time with a rousing Shakespearean plan; or, perhaps, the first act of Henry V. was not given with a sure enough touch; but whatever the reason the fate of Lewis Waller's production appeared to hang in the balance for an act and a half on Monday evening. But once started in that swing which this story of conquering King Harry should have, the production was assured of success. Lewis Waller found that the same public which turned thumbs down on a trivial comedy by Edward Knoblauch could rise to enthusiastic appreciation of a rousing play by William Shakespeare. Mr. Waller could flatter himself, too—if he were not averse to the habit—that this appreciation had been roused by the thoroughly artistic acting of himself, Madge Titheradge, and members of their supporting company.

The early part of the play was almost a disappointment. It started in too high a key, dropped too suddenly, and failed to convince. There were annoying slips which are hard to eliminate in such a production, it is true, but they should have been avoided even in a first night. The speeches of King Henry, though well read by Mr. Waller, were still set speeches, and the narrative passage dragged until late in the second act. It was then that the action started, and it gained increasing momentum through the stirring scenes of Act III, the excellent comedy, the prayer of King Henry, and on through the charming courtship scene, which comes last, as all good things should. It was that which brought Mr. Waller at his best, and Madge Titheradge at her best. She brought into that scene something of witchery that made it more winning than her remarkable work in the special performance last Spring. Mr. Waller, alternating reserve with the spirit he had displayed in previous scenes, gave the strength which balanced her coquetry, and the scene was complete.

The two rich comedy parts of Captain Fluellen and Pistol were played with a genuine sense of humor by Alec F. Thompson and Herbert Jarman. They discriminated nicely between waggery and the horseplay which is supposed to emanate from Shakespeare's soldiers, showing how broad humor may still be artistic. Frank McEntee, Reginald Dane, and Suzette Cotta were others who displayed ability. Miss Titheradge as chorus for the acts, read the lines well, and showed rare discrimination in her tones, but she never quite removed the impression that she should be acting, rather than reading prologues. Her rendering was best in the light touch she gave to the chorus of Act III in the description of King Harry. But it is as the sweet Princess Katherine that Miss Titheradge should be remembered.

"SOLD FOR MONEY."

Play in three acts by Leila Burton Wells. Produced by the Cecil Spooner Stock company at the Metropolis Theater Sept. 23.

Raymond Van Orden ..... Rowden Hall
Mr. Van Orden ..... Hal Clarendon
Thomas Noyes ..... Howard Lang
Reginald Bunny ..... Phillip Leigh
James ..... James J. Flanagan
Barton ..... J. W. Catterlin
Martin ..... James Frawley
Servant to Van Orden ..... Clarence Mack
Mrs. Noyes ..... Marquita Dwight
Miss Orr ..... Ricca Scott
Mrs. Vosburg ..... Retta Villiers
Ellen ..... Marjorie Ellenbeck
Martha ..... Violet Holliday
Marie ..... May Kelly
Angela Noyes ..... Cecil Spooner

When it comes to a pinch and Thomas Noyes, who has made his fortune in the pork packing business, must choose between ruin and marrying his daughter to the "third richest man in the world," he listens to the arguments of his talkative wife and the girl is "sold for money," some two million dollars, and $750,000 spot cash thrown in for immediate expenses. The price is high, even for an extravagant play, but it is not sufficient to buy happiness, and every one concerned lives to repent of the deal that panned out very badly indeed.

Things have an ominous look right from the start, when Thomas Noyes (the self-made man, and proud of it) returns to a jeweler a liberal supply of diamonds ordered by his wife, who soon appears with an how-dare-you expression and immediately shows herself to be an extremely disagreeable person. News that Noyes is Ruined! Ruined! brings pain and lamentations, but all is not over, for is not their daughter engaged to Raymond Van Orden, the son of the "third richest man in the world"? This marriage may save them, but Van Orden, Sr., must be handled with tact, and the beautiful daughter herself must win the millionaire's favor.

She does it in an hour, with such tragic success that the aged financier, unaware of his son's attachment for the young woman, wants her for his wife, and in the end gets her at the high price named. Now the girl is sincerely in love with Van Orden, Jr., and has no use for the unattractive parent, all of which is shown with sufficient clearness in the second act, ending with the girl's escape from her wealthy prison. Then Noyes pays back the two million and more dollars that his child may be free, presumably to get a divorce, marry the man of her choice and live in happy poverty.

Briefly, such is the story of the play Miss Spooner thought worth producing. It is evident that the author intended a severe arraignment of "society" that breeds extravagant women, who bring disaster on their hard-working husbands, and when disaster comes the inference is that the very women who caused it are not strong enough to stand a curtailment of luxuries. That is the argument that led Noyes to sell his daughter.

Stilted language and an amateurish development of situations are not wanting in this play, that has sufficient emotional power to hold a Metropolis audience. Miss Spooner made an appealing figure as Angela Noyes, Howard Lang gave a dignified performance as Thomas Noyes, and the sinister nature of Van Orden, Sr., was well indicated by Hal Clarendon.

"NIGHT FOLLIES OF SAN FRANCISCO."

Musical comedy in one act by Tony Lubelski. Produced Sept. 23 at Keith's Bronx Theater by Tony Lubelski.

The Guide ..... A. Jefferson Gorman
Herman Gosselsprats ..... Harry B. Vokes
Arthur Asker ..... Jack Haskill
Dolly Dancer ..... Gretchen Hartman
Pansy Dale ..... Emily Muller
Molly Marston ..... Estelle West
Ching Lee ..... William Bence
Officer Murphy ..... A. Leimon

Brilliantly colored Oriental costumes and the introduction of half a dozen songs and dances, particularly dances, prevent this act from being entirely tiresome. Mr. Lubelski has selected Chinatown in San Francisco for a setting, and into the gay night life of the Chinese quarter a sight-seeing party is conducted. For the benefit of this party various Oriental entertainers are put through their paces and unreasonable dialogue is made to fill in the gaps. Harry B. Vokes, who is intended to supply comedy relief, is a dismal failure. Some of the songs, though by no means novel, are moderately entertaining, particularly those given by a male quartette. Minnie Don San and Harry How as the Texas Tommy Dancers are an interesting feature of the entertainment.

OTHER OPENINGS.

E. H. Sothern and Julia Marlowe appeared at the Manhattan Opera House on Monday evening for the beginning of a five weeks' engagement in Shakespearean repertoire. The Little Millionaire came into Cohan's Grand Opera House, and Honest Jim Blunt moved from the Hudson to Wallack's.

Robert Loraine, taking advantage of the revived interest in George Bernard Shaw's plays by reason of the success of Fanny's First Play, opened an engagement at the Fulton Monday evening in Man and Superman. Both the star and the play were well received by the large audience which greeted them.

MARSHALL P. WILDER RETURNS.

That perennially entertaining little man, Marshall P. Wilder, after a long term in the motion picture line, returned to the stage at Keith's Union Square last week and scored a large-sized hit. He opened his act with a picture play in which he had enacted the leading part of a kind-hearted old cobbler who befriended little children, and this exhibition worked up most admirably to the entrance of the entertainer himself, he coming forward, after the pictures, and telling a long string of capital stories, mostly new, and all dealt out in his own inimitable manner. The reception was exceedingly cordial and Mr. Wilder must have realized that vaudeville patrons vastly prefer him at first hand rather than "canned" in the pictures.

DELAMATER ENGAGES WILLIAM HAWTREY.

A. G. Delamater has engaged William Hawtrey, the English comedian, and an all-English company for an American tour in Pinero's Dandy Dick. The company opens the tour in Halifax, Nova Scotia, the latter part of September, and will play all of the important cities from Nova Scotia to Vancouver, British Columbia, and will then appear for an extended engagement in Chicago.

PSHAW ON SHAW!

It is not every playwright who can afford to have a joke at his own expense. It is a luxury, like an automobile. Most playwrights are on too intimate terms with themselves. They are sadly serious people. But G. B. S. doesn't mind a panning, provided it emanates from himself. In caricaturing the dramatic critics in Fanny's First Play, he incidentally re-echoes some prevailing opinions of himself, and doesn't mind at all that they do not flatter his vanity. It may be that he designed to disarm his critics by anticipating them; but his analysis of Fanny's play is rich.

The following dialogue is carried on by three of the critics in the epilogue, summarizing their opinions of what they have witnessed. The satire is too apparent to be pointed out. Gunn is addressing Fanny's father, who is prodigiously disturbed over the levity and ultra modernism of his daughter's play and little concerned with its artistic character.

Gunn.—I know what you're going to say, Count. You're going to say that the whole thing seems to you to be quite new and unusual and original. The naval lieutenant is a Frenchman who cracks up the English and runs down the French: the hackneyed old Shaw touch. The characters are second-rate middle class, instead of being dukes and millionaires. The heroine gets kicked through the mud—real mud. There's no plot. All the old stage conventions and puppets without the old ingenuity and the old enjoyment. And the feeble air of intellectual pretentiousness kept up all through to persuade you that if the author hasn't written a good play it's because he's too clever to stoop to anything so commonplace. And you three experienced men have sat through all this, and can't tell me who wrote it! Why the play bears the author's signature in every line.

Bannal.—Who?

Gunn.—Granville Barker, of course. Why, Old Gilbey is straight out of the Madras House.

Bannal.—Poor old Barker!

Vaughan.—Utter nonsense! Can't you see the difference in style?

Bannal.—No.

Vaughan (contemptuously).—Do you know what style is?

Bannal.—Well, I suppose you'd call Trotter's uniform style. But it's not my style, since you ask me.

Vaughan.—To me it's perfectly plain who wrote that play. To begin with, it's intensely disagreeable. Therefore it's not by Barrie, in spite of the footman who is cribbed from The Admirable Crichton. He was an earl, you may remember. You notice, too, the author's offensive habit of saying silly things that have no real sense in them, when you come to examine them, just to set all the fools in the house giggling. Then what does it all come to? An attempt to expose the supposed hypocrisy of the Puritan middle class in England; people just as good as the author, anyhow. With, of course, the inevitable improper female; the Mrs. Tanqueray, Iris, and so forth. Well, if you can't recognize the author of that, you've mistaken your professions. That's all I have to say.

Bannal.—Why are you so down on Pinero and what about that touch that Gunn spotted in the Frenchman's long speech? I believe it's Shaw.

Gunn.—Rubbish!

Vaughan.—Rot! You may put that idea out of your head, Bannal. Poor as the play is, there's the note of pasison in it. You feel somehow that beneath all the assumed levity of that poor waif and stray, she really loves Bobby and will be a good wife to him. Now I've repeatedly proved that Shaw is physiologically incapable of the note of passion.

Bannal.—Yes, I know. Intellect without emotion. That's right. I always say that myself. A giant brain, if you shall ask me; but no heart.

Gunn.—Oh, shut up, Bannal. This crude medieval psychology of hearts and brain, this Shakespeare livers and wits—is really schoolboyish. Surely we've had enough of second-hand Schopenhauer. Even such a played out old back number as Ibsen would have been ashamed of it. Heart and brain, indeed!

Vaughan.—You have neither one nor the other, Gunn. You're decadent.

Gunn.—Decadent. How I love that early Victorian word!

In London the play ran for some time before the authorship was definitely fastened on Shaw. London was guessing almost everyone except the real offender. The critics sat up nights analyzing the dialogue in an attempt to discover who it was that had served them such a turn. Meanwhile G. B. S., like Br'er Rabbit, "he lay low and say nuthin'."

GOODWIN WORSE, THEN BETTER.

Reports About Comedian's Condition Vary, But Story of a New Romance Sounds True.

It is an incomplete day that does not bring a decisive report about the condition of Nat C. Goodwin, who remains in enforced inactivity at his villa near Los Angeles, Cal., as the result of injuries sustained in the surf below Santa Monica several weeks ago. But the reports don't agree. If one states that the comedian has suffered a fracture of the pelvic bone and never will be able to walk again, the next contains an encouraging contradiction, declares that Mr. Goodwin is recovering rapidly and soon will be starred in J. Hartley Manners's new play, Gauntlett's Pride. Of late the optimistic messages have become more persistent, and it seems reasonable to hope that the actor's career has not come to a disastrous end.

Then there is something else to indicate that Mr. Goodwin still retains a hopeful interest in life, and plans, as occasionally he has planned before, to follow the romantic dictates of his impulsive nature that refuses to be discouraged. His companion in the tragedy that so nearly cost his life, and the sympathetic attendant at his bedside during the dreary days that followed, has been Margaret Moreland, his charming leading lady. Report has it that Miss Moreland is the partner in the latest Goodwin romance, and that just as soon as the actor has recovered his health she will become his bride.

Mr. Goodwin not long ago confided as much to intimate friends, and no contradictory announcement has come to blight the blossoming romance.

MLLE. DAZIE SPEAKS HER FIRST LINES.

Mlle. Dazie, the dancer in The Merry Countess, had her first trial in a speaking part last week, when she took the part of Beatrice in The Master of the House at the Thirty-ninth Street Theater at a matinee performance. After completing her dance at the Casino, she hastened across the street and changed her costume and make-up in time for the scene in which Beatrice meets her truant papa. She was highly nervous, but acquitted herself with much credit in the emotional role.

PRINCIPALS IN FAVERSHAM COMPANY FOR "JULIUS CAESAR"

Sitting, left to right—Fuller Mellish, Julie Opp, William Faversham, Jane Wheatley, Lionel Belmore. Standing, left to right—Tyrone Power, Frank Keenan, Arthur Elliot, and Kenneth Hunter

"ADAPTING" THINGS

A REPLY TO F. C. WHITNEY'S "WHY SO MANY MUSICAL SHOWS FAIL."

F. C. WHITNEY tells the public in an interview "why so many musical shows fail." His reasons are interesting, if not convincing.

First, a comic opera to be a success must be modern.

Second, it must have a good libretto.

Third, it must individualize and not depend on a chorus. Of course the impresario means a chorus of show girls.

Mr. Whitney is not telling the public anything new when he says that the success of an operetta is largely dependent on a good libretto. As well say that a play must be a good play as a prerequisite to success.

He is more than half right in his third premise, and he tells a good anecdote apropos of The Chocolate Soldier.

At the out-of-town tryout of that interesting work a fellow manager advised him to eliminate the "My Hero" song in the first act.

"If I were you I'd kill that waltz thing in the first act—it drags like everything—something about some hero or other—kill that quick and put in something that will get over, and if you don't get a chorus into the act the audience won't sit through it."

This was the advice of a manager who has had years of experience in productions of this kind! Mr. Whitney is to be congratulated on disregarding it.

In every other respect Mr. Whitney is as radically wrong as the man who gave him the advice. Mr. Whitney makes an unfortunate choice when he points out Baron Trenck by way of illustrating his first premise. Though he praises the music and the libretto, and even pays a glowing tribute to Jumping Jack Slavin for his abortive comedy, he ascribes its failure to the fact that it pictured a kind of life of which the man who went to see it knew nothing.

The argument refutes itself, and a formidable record of brilliant successes proves the direct opposite. What man knew anything of the kind of life portrayed in The Mikado; in Nanon, dealing with the period of Louis XIV.; in The Queen's Lace Handkerchief, the age of Cervantes, or that of Dolly Varden, one of Mr. Whitney's own most marked successes? To name just a few others that were not modern and scored signally, there was The Black Hussar, period 1813; The Mascot, Olivette, Girofle-Girofla, Erminie, Amorita, Nanon, Boccaccio, Don Cæsar, King Dodo, La Fille de Madame Angot, Chimes of Normandy, and Robin Hood, even now a popular offering at one of the leading theaters in New York city. All of these contradict Mr. Whitney's peculiarly untenable argument that an operetta to be successful must be modern. Failure is accountable on almost any ground save that of period, and notably in regard to Baron Trenck, which originally had a good libretto, but was ruined by an abortive "adaptation."

We have a more recent demonstration of the doctrine that it requires as much genius to decide what to let alone in a foreign work as what to alter and "adapt."

According to one account, Colonel Savage was poignantly grief-stricken over the London production of Everywoman at Drury Lane Theater. It seems to be another case of the current disease of "adapting" things.

Colonel Savage declared straight from the shoulder that the London adapters had adapted the "punch" out of the work. That is a way most adapters have.

JANE COWL.
Who is Featured in "Within the Law."

JOSEPH R. GARRY.
An excellent young actor now in "The Ne'er-Do-Well."

When the original authors of Baron Trenck, coming over from Vienna, saw what the London "adapter" had done to their work, they promptly repudiated it, and disaster followed fast upon. So it is with the majority of works which are trimmed, reconstructed and mutilated for home consumption. In eight cases out of ten the adapter spoils what he is set to improve. In many instances he deliberately maims and disables an intrinsically good foreign work in order to earn his stipend. He must show the man who employs him that he has made radical changes.

The purchaser of a foreign work rarely knows the value of what he has acquired. All he cares about is to know that it has made a hit abroad. If it be a German or French work—say a comic opera—he has a rough translation made. A rough translation is like stale beer. There is a genius in translating the spirit and gig of an original work which few possess. It is something more—much more—than the rendering of words from one language into another. This quality escapes the person who makes the rough translation. So it is turned over to the adapter, who rarely knows any language but his own. He has never seen and never read the original work. The finesse, the little verbal twists and turns, the elusive flashes of humor and character which give the original its vitality are lost. He proceeds to graft his own mannerisms of thought, his own conception of humor, his own form of wit, upon the original. Seldom, if ever, he restores to it the crisp edge of the author's style.

Perhaps the book was not in need of adapting at all, but only wanted the genius of a clever translator.

Some works are better for the non-intervention of the adapter. It is evident that Everywoman was a case in point. Colonel Savage says the Englishman took the "punch" out of it. Colonel Savage should know. He has seen the play budding into a great popular success from the time the author placed the manuscript in his hands. He demonstrated that his judgment was sound, for every manager in town had declined the play. His judgment is apt to be sound now when he declares that it was spoiled in the adaptation.

But what would have been the case if this had been a work in a foreign tongue? Colonel Savage would probably have said to himself that it lacked inherent power and was not understood by the public. His intimate acquaintance with it would have begun when the "adapted" manuscript was put into his hands. And the fault would have been the fault of the adapter and not of the original work at all.

There is so much in the individuality of the person who acts as the medium through which a work passes from one language into another that in the case of a story translated from the French into German and then translated from German into English, the translation was more nearly in keeping with the spirit of the original than another translation made direct into English from the French.

But few of our managers realize that a good translation may be infinitely more pleasing to the public than an adaptation, so called.

The meddlesome spirit which dissects, takes apart and awkwardly puts together again a perfectly running machine is hard to suppress. It is peculiarly a Yankee trait, call it the spirit of investigation or rank empiricism. And it is baldly rampant among managers. It was illustrated not long ago when a play was handed to a perfectly competent playwright with directions to adapt it to the American stage. The writer read and returned it.

"There is nothing to adapt, nothing to alter in this play," he said. "All that is necessary is to make a good translation of it which will preserve the original character. American audiences will accept it."

The reward for his honesty was that the play was turned over to "an adapter" and—promptly failed.

THEATRICAL MEN IN POLITICS.

The League Captures a Broadway Corner to Boom Wilson and Marshall.

On Friday two large telegraph poles were erected, one at the corner of Forty-second Street and Broadway, the other across the street on Times Square, a line was strung and a large flag unfurled across the most prominent section of Broadway by the Wilson and Marshall Theatrical League.

The headquarters of the league of theatrical men who will work and vote for the election of the Democratic national ticket are at the Hotel Cadillac. The instinct of the press agent is strongly denoted in the capture of one of the most conspicuous corners in New York city for the display of a Democratic banner by Governor Wilson's boomers in the theatrical profession. The locality is the center of stage activity and the immediate neighborhood of the majority of the playhouses. The banner is adorned with the names of A. H. Woods, president; Augustus Thomas, director, and Mason Peters, chairman of the Executive Committee. The whole thing points to Mason Peters's energy as a publicity promoter.

GUY STANDING IN VAUDEVILLE.

Guy Standing and his wife, Dorothy Hammond, are appearing in the London vaudeville houses in The Blackmailer, described as a powerful dramatic sketch which provided a real thrill and was written by Richard Harding Davis.

FLORA ZABELLE PLAYING WITH HITCHCOCK.

In spite of all the ruction between that eminent comedian of the sepulchral voice, Raymond Hitchcock, and his wife, Flora Zabelle, with which the papers were occupied at intervals for weeks, the latter is playing again with her husband, and everything seems to be snug and cozy as of old. Six years the wife of an actor, Miss Zabelle said, was something of a record, and the limit of her endurance. Last week they were playing together in Cleveland in The Red Widow and there was no sign of trouble.

VIOLET HEMING.
Leading Lady in "Honest Jim Blunt."

TEN MOROSCO PLAYS FOR NEW YORK.

Manager Tells Plans, Including New Play for Nat C. Goodwin.

Oliver Morosco motored into New York recently and brought all his family to the Hotel Astor. He also brought his own ideas about drama and other things, for above all else this manager, formerly of the West, and now of the East as well, in his matter of fact, pleasant way impresses his own personality upon those whom he meets.

He disowned at once the story about having motored across the continent. It was, he said, a newspaper yarn started in Chicago. He had his car shipped to that city from the Coast, and then motored to New York. There was a peculiar scorn in his tone as he mentioned Chicago. In the next breath he added, "There are only two real cities in the United States, Los Angeles and New York. It's a nuisance to stop in between."

Speaking of that motor trip, Mr. Morosco said that it had shown him the Eastern farmer for the first time. He found this farmer on the porch of a pretty farmhouse surrounded by green fields and trees and the farmer was shooting—dice. Said Mr. Morosco: "I can't find time for that. With three theaters in Los Angeles, another one opening soon, new plays there, and ten productions in New York this season, besides The Bird of Paradise in Chicago, I have to keep jumping from one thing to another.

"You want to know about those plays? Peg o' My Heart is my pet. It is a play without a punch and I am proud of it. I think it is going to go because it is a clean, attractive play well written by J. Hartley Manners, and Laurette Taylor is a wonder in the part. We expect to play it in Mr. Cort's new theater, of course. Other plays by Mr. Manners are Gauntlet's Pride, in which I am going to star Nat C. Goodwin here after he has played it in Los Angeles; Barbaraza, which made a hit in San Francisco, and The Money Moon, in which I hope to star Richard Bennett for New York. Special conditions have made it necessary to substitute Orrin Johnson for him in Los Angeles. I brought Margaret Leslie, a beautiful girl, all the way from London to Los Angeles on the recommendation of William Faversham, and she made such a hit as leading woman that I am going to bring her on to New York.

The Fox, a thief play by Lee Arthur, I am going to play here at one of the Shubert theaters, and about Dec. 1 will bring Kolb and Dill, the German comedians, here in The Politicians, by Aaron Hoffman. No one has had the nerve to back them for New York, on account of the Weber and Fields popularity, but I am willing to take a chance. All of these plays will be in before the new year, and I have four more at least coming after that, but I don't care to announce the details. I was so pleased with the performance of Bessie Barriscale in The Bird of Paradise in Chicago, that I have put her under a six-year contract without a cancellation clause."

Mr. Morosco also brought news from Nat C. Goodwin to the effect that the comedian expected to be ready to play within three weeks. He will appear in Gauntlet's Pride at the Burbank Theater, Los Angeles, in October. The new Morosco Theater, to be opened in November with a new play by Richard Walton Tully, will be devoted to new productions exclusively.

GRETE WEISSENTHAL IN STRAUSS OPERA.

The modest, sinuous and blondly Teutonic Grete Weissenthal, the Viennese barefoot dancer, who appeared for a time at the Winter Garden in New York last season in a repertoire of saltatory moods, just now is the cynosure of all musical attention on the Continent because she has been selected to impersonate Ariadne in the premiere of Richard Strauss's Ariadne auf Noxos. It is to be staged at Stuttgart this week and Grete, according to one correspondent, is to burst forth from an immense omelet as a surprise de cuisine in a spectacular supper scene and to dance for the delectation of the assembled guests. Dr. Strauss is said to be a great admirer of Miss Weissenthal, and wrote some of the music especially to enable her to exhibit herself in a novel dance.

NEW COMPANIES OF "THE TYPHOON."

Two organizations have been started to present the version of The Typhoon translated by Frances Corcoran and handled by the American Play Bureau. One under the management of McKee Rankin opened at Seattle for a tour on Klaw and Erlanger time, and the other, under the management of Lincoln J. Halpin, opened at South Bethlehem, Pa., to play one-night stands on Aaron's Circuit. F. H. Grahame, manager of the Play Bureau, said that he expected to make arrangements for two more companies to use his version.

Walker Whiteside's original New York production, the version written by Emil Nyitray and Byron Ongley, is on a successful tour of the larger cities. Walter Floyd, manager for Mr. Whiteside, reported from Pittsburgh last week that business was excellent.

GALLERY OF PROMINENT CRITICS

This department would be illy served if it did not take early cognisance of the dean of American critics, George Pomeroy Goodale, of the Detroit *Free Press*. For many years it was nip and tuck between Goodale and William Winter who should outdo the other in time of continuous service on one paper. But when Mr. Winter retired from the New York *Tribune* several years ago he left the field to Goodale, who began his work on the *Free Press* only a year after Winter began his on the *Tribune*. That was just after the

GEORGE P. GOODALE,
Dean of American Dramatic Critics.

close of the Civil War, about 1866, for all in all Mr. Goodale has been with his paper forty-seven years, and still writes the dramatic reviews. One of the country's greatest dramatic critics, he has never grown sour and quarrelsome, although he has seen generations of actors come and go, and witnessed the decline of acting a dozen times, only to see it rebound and exert its influence the same as before. His writings have an indefinable touch of genial philosophy and a peculiar force of mental penetration. He still holds his old-time following, and yet keeps fully abreast of the varying currents in the great tide of theatrical history.

PERSONAL

GARRY.—Joseph R. Garry, of The Ne'er-Do-Well, originated the part of Baxter, the lawyer, in The Third Rail company, afterwards called Baxter's Partner, under the management of Cecil DeMille, and the part of Rice in Miss Ferguson's Matter of Money company, under the management of Henry B. Harris, and finally finished the season playing Brewster in The Third Degree. In this part Mr. Garry's strong personality and dramatic powers admirably fitted the part and the out-of-town critics gave him high praise. When Mr. Harris sold The Third Degree to the United Play Company, Mr. Garry was specially engaged to play Brewster. Mr. Garry has a thorough training in the blank verse, as well as the modern drama. He is also remembered for his excellent work as Baradas and Iago, and especially for Lynch in The Clansman, in which he created notoriety for himself.

LANGE.—Juliette Lange, who has been engaged for the role of Princess Hilda in the Southern company of The Rose Maid, is the daughter of Ida Auwerde, a prima donna of Holland, and John C. Lange, a native of Warsaw, Russia. Her uncle, Herr Auwerde, is a famous Holland tenor. Miss Lange is herself a Chicago girl, and received her education in this country, making her debut in Love's Lottery. She sang a season in grand opera and then went with Grace Van Studdiford in The Golden Butterfly. Last season she was with Blanche Ring.

POWELL.—Sidney K. Powell, whose portrait appears in this issue in response to the demand of admirers, was last season a member of the company of Maude Adams and devoted some time to the cultivation of his voice. This season he is to appear in vaudeville.

BYRON.—Arthur Byron has been engaged for a prominent role in Mrs. Fiske's new play. The engagement was consummated by Harrison Grey Fiske, who is in Chicago for the opening of Kismet.

NEW THEATER, THE GOTHAM.

The name of the smaller of the two new theaters now being erected back of the Hotel Astor has been selected by Winthrop Ames, who will direct the producing policy of the house. It will be called the Gotham Theater. Although much larger than Mr. Ames's Little Theatre, the Gotham will be intimate enough in character—its seating capacity is to be about eight hundred and it will have one balcony—for the presentation of the intimate type of drama. The builder promises to have the new theater completed late in December.

MARGUERITE CLARKE IN TWO AMES' PLAYS

When Snow White, the fairy play which Winthrop Ames will give as a matinee bill at the Little Theater, went into rehearsal last week, it was disclosed that Margaret Clarke would have the chief role. Miss Clarke will also appear in one of the episodes of The Affairs of Anatol in the evening bill, which will mean that she will be as busy as if she were in vaudeville. Snow White will be given five times a week, every afternoon except Saturdays, at 3.15, in order to give school children an opportunity to arrive before the curtain rises.

DOLLY SISTERS TEACH POOR TO DANCE.

The Dolly Sisters, who are now dancing in The Merry Countess at the Casino Theater, have determined to give free lessons in their art to fifty poor girls of New York city who have the requisite ability to become professional dancers. The Messrs. Shubert have agreed to let them have the stage of the Casino for three hours every Thursday morning, and hope that many experts may be developed through this experiment.

WRITING A SUCCESSFUL PLAY.

(*Continued from page 3.*)

The man in the flies, if he had enough education, could tell you how to write plays, or he could write one himself, for he has seen enough of them to know how they are built.

"Why, there was an electrician in the Bijou Theater in Brooklyn, when I was acting over there in stock, who could hardly spell, but he saw so many plays that before long he was writing one himself. The first thing he turned out was an Irish play, with a little of every one of Boucicault's plots in it. The next play had something of himself, the next a little more, and so on until he was writing good plays. Miss Spooner used one, and a melodrama he wrote went all over the country. He began to make money, and now he is turning out scenarios for one of the big motion picture companies and making thousands of dollars every year. That's what it is to be an electrician."

By that Mr. Montgomery does not deny the necessity of a certain gift for playwriting, but he does think that its value has been overestimated. Just for curiosity's sake the interviewer asked about a certain happy touch in the first act of Ready Money, whether it came in a flash or whether it was "planted." The answer was: "Planted. First there was the situation, Stephen absolutely 'broke.' I gave him a quarter, and then had him take it out and talk about it. There was one fact established. Then I had him look around for something to pawn, something with humorous possibilities. A ring was just the thing. So I had Grace quarrel with him, offer to give him back his diamond ring, and snatch it away again. There's another fact, and it gets laughs. Then I let her offer, as a special favor, to send the family home in the limousine, and let him take her home in a taxicab. The audience ha, ha, for they know that he has only a quarter. There you have three facts established, and they were all planted deliberately, just as if I had picked them from the shelf and put them in one by one where they fitted. That sort of thing isn't inspiration; it's hard work—in another word, playwriting.

"That story is true about my getting the original idea of Ready Money from the effect cash had at a dinner party in the Astor. How long did it take me to write the play? About a year altogether, but the first draft was done in seven days. During the Summer of 1911, I was a member of the Belasco Stock company in Los Angeles, and I wrote the play for the company while they were rehearsing it. When they started rehearsals on Monday they didn't have much, but Tuesday they had more, and I finished on Friday. Then no one had time to learn Stephen Baird's part, so I went in and played it myself. The play ran just seven days. I worked it over and last Spring it was put on by Mr. Frasee in Chicago, where it ran twenty weeks, and now they've even got it in London. Craziest thing I ever heard of, this idea of putting it on in London before it had a New York run; but the English seem to like it, and I am tickled that they do. Nice people over there. After they have had a week to look over the play, if they like it they certainly are good to the playwright. I am going back one of these days to see Ready Money in London."

D. H. WALLACE.

HAMMERSTEIN WANTS A GUARDIAN

His Son Declares Oscar is Intoxicated with Grand Opera, and His Favorite Daughter, Stella, Adds Picturesque Language to the Situation.

Oscar Hammerstein is looking for a guardian and he is looking far and wide through the country for him. So said Mr. Hammerstein when a MIRROR representative found him at his office in the Victoria Theater last Saturday. The manager of opera fame had come to town on Friday evening, and he left again hurriedly on Monday to escape the reporters, make arrangement for his chain of opera houses, and find that guardian. He has almost given up hopes of finding him in New York.

He declined to discuss the break with his son William, or the report that he could not sell the Victoria. William's story is that after he had brought the theater into success as a vaudeville house, his father spent all the profits on grand opera, and the worry had finally compelled William to withdraw from the theater and leave it to his father. The son, who is credited with being one of the keenest vaudeville managers in the country, said that he can state truthfully that he alone had made his father's opera ventures possible. Yet his father, he said, would not give him sufficient stipend each week, and disregarded him as well. Martin Beck, said he, was now negotiating to buy the Victoria.

Oscar Hammerstein confirmed this statement, but added that his own figure had not yet been reached. Then Stella Hammerstein expressed herself through the columns of the *World* that he would not sell the Victoria if she knew anything about it. According to her statement, he was bound by an agreement at the time he was divorced by her mother, his second wife, that he should guarantee Mrs. Hammerstein and her two daughters $200 a week. Mrs. Hammerstein died in January. The stock of the Hammerstein Amusement Company was put up as guarantee for this weekly payment, and the Company holds a lease on the Victoria which has thirteen more years to run. Through all this mess of high finance, Stella steps lightly as she speaks thus:

"Under my brother, Willie's management the theater brings in a yearly income of over $250,000. Now father is trying to sell it and the Shuberts have offered him $650,000 for it. For what does father want this money? To float more London opera houses or a country wide scheme of music palaces that are very likely not to pay? Well, that doesn't go for his former favorite daughter.

"Does he expect me to give up the guarantee of a good income provided by my mother in exchange for pocket money to buy ice cream sodas with? If I let this stock get back to father and let him sell the Victoria I'm afraid he might lose all his money. Then where would his favorite daughter come in? Nowhere, you can bet your this year's hat."

Her picturesque speech lay in the pile of clippings on Oscar Hammerstein's desk when the MIRROR representative called. It was an allusion to that which caused Mr. Hammerstein to say that he was looking for a guardian.

William Hammerstein repeated his former statements, referring to his father as a man absolutely intoxicated with grand opera. A year and a half ago, said William, Martin Beck had offered $600,000 for the Victoria, with ten per cent for William, but the son advised his father, who was willing to sell, not to let the house go at that time. William said he was afraid that his father would only sink the money in the London Opera House. Martin Beck has since denied, in a press dispatch from Chicago, that he has any intention of buying the Victoria. William is said to have a contract with the United Booking Offices that will prevent him from further ventures in vaudeville.

Oscar Hammerstein is enthusiastic over the prospects for his chain of opera houses. He said on Saturday that there were definite prospects in four cities he had visited during the week, and he expected to have the whole scheme working within a year. Questioned about various cities in particular, he said that the cities would have to show a desire for opera, and come to him if they wished houses, but it is understood that several of the larger cities are coming in.

AFTER THE GRAFTERS

Producing Managers' Association Will Take Cases Into Court in an Effort to Protect Companies.

According to Ligon Johnson, attorney for the National Association of Theatrical Producing Managers, grafters, large and small, who for years have been preying on traveling companies, are to be brought to time through a vigorous prosecution in all cases coming to the attention of the association.

When Mr. Johnson and Madison Corey were seen by a MIRROR representative, a few days ago, both expressed the belief that under existing laws and with proper cooperation the well organized system of graft that is said to exist throughout the country may be eradicated. Mr. Johnson has made a thorough investigation of the law and believes it to be applicable to existing conditions.

In the past no effort has been made to prosecute in cases of overcharges and charges made under false pretences for newspaper advertising, billposting, transfer service and the like, even when crooked methods were clearly in evidence. Through the efforts of the association money so gained has been refunded and then the matter has been dropped.

From now on offences of the kind will in every instance be carried to the courts and criminal proceedings will be instituted. Mr. Johnson said that fraudulent practises are not confined to any section of the country and that radical measures are needed to prevent them from becoming more firmly intrenched.

One of the most prevalent frauds is said to be connected with newspaper advertising, when traveling companies are frequently forced to pay double the amount stipulated in their contracts.

CLEARING HOUSE FOR TICKETS TO AGENCIES

Klaw and Erlanger Decide to Introduce the London System of Selling Seats to Their Theaters.

A clearing house has been formed for tickets passing between a number of important theaters in New York city and the better known agencies. The scheme is said to have been devised by Marc Klaw, and it will be operative chiefly in the houses controlled by Klaw and Erlanger, Charles and Daniel Frohman, David Belasco, and William Harris, other managers identified with the "syndicate" not having evinced a desire to "come in." Opinions differ as to merits of the plan, its advocates declaring that it will put an end to ticket speculating and others declaring that it will give agencies a better foothold than ever before. The Shuberts and their allies refuse to have anything to do with the clearing house.

The scheme, said to have been devised by Marc Klaw, is that all tickets sold outside of the box-offices of "syndicate" theaters will be handled by George R. Meeker, who is to have offices in the Commercial Trust Company. He will distribute them to the hotels and regular agencies. Tickets sold for $2 at the box-office will be dispensed by these salesmen for $2.50, and it is said that all who charge in excess of this will be cut off the list of approved agencies. The private belief of Mr. Klaw is reported to be that the persons who have been accustomed to buying their tickets from agencies will regard this fixed rate as a virtual reduction, and the general public that goes to the box-office will not be affected. There may be a general advance in the price of tickets. Furthermore, the change is rumored to have been made with the idea of removing temptation from box office men who receive extra fees for choice seats.

On the other hand, those who do not believe in the scheme proposed, say that it will virtually remove all desirable seats from the box-offices and turn them over to agents, so that the general public will be forced to pay an extra fifty cents for every orchestra seat worth having. If this is true, the public may object to the imposition. The understanding is that tickets will be bought from box offices by Mr. Meeker at about $2.10, and sold to agencies at about $2.25, making a fee for the agency of ten or fifteen cents on every ticket. A rough estimate of what will accrue to the clearing house in a season puts the figures at $35,000.

By the prevailing custom, a few of the principal agencies buy their tickets early, and the minor agencies have to take their chances of getting seats through underlings or messenger boys, in the same manner as the speculators. The favored agencies buy their seats at a slight advance on the $2 rate, and dispose of them for $2.50, speculators getting theirs for $2 and selling them for $3 or more. It remains to be seen whether the speculators are actually put out of the way by the new arrangement, and much general interest is expressed.

Men in close touch with the situation say that it has been almost impossible to keep speculators from getting tickets. Unless an attraction is playing to capacity, there is no money in it for the speculators, but just as soon as a "hit" comes they are among the first to buy tickets. When Bought and Paid For was running highest last year, some men got hold of tickets, and opened an office in a laundry directly across the street from the Playhouse, steering the playgoers over there to be "trimmed." Another case is The Winter Garden. This is such a large house that it is not packed now, as it was a few weeks ago, when speculators found it worth while to occupy vacant stores just below the Winter Garden and sell tickets there, and more than a few were seen on the sidewalk, in spite of a city ordinance. The Winter Garden is still doing big business, but not capacity, and the speculators do not linger about. They have transferred their activities to other houses. Four were seen working in the lobby of George M. Cohan's Theater at the opening a week ago. They met the outgoing current of people who couldn't get seats and directed them into a soda fountain next door where there were evidently plenty of seats.

WILL PRODUCE ITS OWN PLAYS

National Federation of Theater Clubs Organizing to Raise Capital for the Acquirement of a Playhouse and Stock Company—The Plan Outlined—Change of Theater.

The National Federation of Theater Clubs is preparing to take an important step looking to its activity as a producing factor with its own playhouse and a permanent stock company.

At a recent meeting of the members it was unanimously resolved to adopt the report of the Committee appointed to consider a plan to secure funds for the purpose of making theatrical productions, acquiring a theater, the engaging of a permanent company of actors, and specifically to continue the runs of such plays as shall have been experimentally produced by the federation.

The plans contemplate the organization of a Corporation under the laws of the State of New York to be called the Federation Theater Company with a capital of $25,000, shares of a par value of $25 each.

The Federation expects to receive from this new corporation a bonus for the option on any of its experimental productions and a continuous royalty for each performance of every play produced. The advantage which it is claimed the new corporation will possess over that of the average theatrical manager is that the plays which will be acquired will not only have had crucial examination by the Reading Committee, but will have been actually produced and their merits disclosed before they are launched as a commercial enterprise, so that the element of hazard which usually prevails will be reduced to a minimum and the chance of success materially increased to the financial advantage of the new corporation as well as to the Federation, which will thus not only be enabled to benefit its authors by trial productions, but will assure to them a continued run for their works, under other managements:

In the absence of the contemplated corporation only a single production of plays, however meritorious, can be expected, and the very apparent advantage of being enabled to secure a permanent company of artists regularly employed to try out new plays would give both the Federation and the new corporation a compelling power in the exploitation of fine plays—adding to the high artistic purpose of The National Federation of Theater Clubs a fine commercial and probably financially successful stimulus for the new company.

It was resolved at the meeting that all members of the Federation should be entitled to a priority in the purchase of shares. A number of requests for shares having been made on the evening of the meeting, it is expected that a sum, sufficiently large to begin operations—nay, $5,000, will be secured before the 6th of October, when the Federation will make its first production.

A committee on organization was appointed with John Clifton Elder as chairman and Ruth A. Neuberger, Jessie G. Fara, Edward Lauterbach, Col. J. R. Stillman and L. O. Morny as associates.

The producing company, it is pointed out, will be independent of the Federation, but be made up of members of the body at large. Upward of $2,000 was subscribed on the spot toward the first $5,000.

The first performance of The Higher Court on October 6 will not take place at the Astor Theater, as announced, but at the Maxine Elliott Theater, by courtesy of the Messrs. Shubert. The change is made necessary by the alterations which the Astor is undergoing and which will interfere with the proper rehearsals of the play, now going on.

NORWORTH AND BAYES SUED.

Werba and Luescher Ask $85,000 Damages for Failure of "Little Miss Fix-It."

A suit has been filed in the New York Supreme Court by Werba and Luescher to recover $85,000 damages from Nora Bayes and Jack Norworth. The managers accuse the stars of "unruly and steady course of misconduct" and "capricious, whimsical, and arbitrary acts," singing songs not in the play, and refusing to sing songs that were in the play. The managers allege, further, that after Little Miss Fix-It had run thirty weeks and started out from Chicago on the road that Nora Bayes and her husband insisted on having some of the lines rewritten, and several times, because of their caprice, the curtain had to be rung down and the audience dismissed.

It is said that Werba and Luescher made a profit of $1,500 a week from the production for eleven weeks before the stars left it, and they allege that if the stars had continued under their contracts the profits would have been $85,000. Nora Bayes and Jack Norworth received $1,000 a week by their contract, with a percentage of twelve and one-half per cent. on gross profits up to $8,000 and fifteen per cent. of profits more than $12,000 a week.

The musical comedy has been played since Bayes and Norworth left with Alice Lloyd featured.

BIG OFFER FOR PRYOR'S BAND.

What is said to have been the largest offer ever made for a band in this country was made a few days ago to Nelson Roberts for Arthur Pryor's Band. Mr. Roberts said he was not at liberty to give the figures because Mr. Pryor had not made a decision, but Mr. Roberts has had experience enough with Victor Herbert and other musical organizations to know what big figures are. Mr. Pryor has just returned from Chicago where he had an enormously successful season in Riverside Park, and it is doubtful if even this offer can lure him away. He has built a new home in Asbury Park, a model of comfort and luxury, and it is taking him several days to consider the offer. The proposition is made to him by a committee of prominent business men in Texas who wish him to make a four weeks' tour of cities in that state. They are willing to give a very large guarantee, and liberal terms besides.

The reason Mr. Pryor hesitates is that things are coming his way just now, and he is on the high tide of success. Reports of the operatic version of Uncle Tom's Cabin of which he has written the music, and which Nelson Roberts will manage, are so favorable that Mr. Pryor has received offers from one of the leading Broadway managers to write an operetta for him. In addition to these and other activities, Mr. Pryor draws a very large income from the talking machine companies for his band records.

SARAH BERNHARDT INSISTS.

Declares She Will Come to America Prepared to Carry Out Her Contract with Beck.

The divine Sarah insists that she will come to the United States prepared to carry out her vaudeville contracts with Martin Beck, and in firm reliance that Mr. Beck will carry out his share of the agreement to the letter. She made this statement to an interviewer in London recently, adding that various offers had been made to her to abandon the proposed tour in the vaudeville theaters of America, but she had refused to do so. She did not wish, she said, to undergo the strain of another grand tour in her repertoire, and preferred to appear in vaudeville in short plays of scenes from plays produced by her at various times. She would vigorously insist on full compliance with the terms of her contract with the Orpheum management.

A recent announcement was that Nance O'Neil had been engaged to fill Bernhardt's time in the plays selected. Meanwhile Miss O'Neil is playing Thais in John Craig's stock company in Boston—for how long is not announced.

SHERIDAN IN "FINE FEATHERS."

The role in Fine Feathers formerly held by Wilton Lackaye and then by Arthur Byron is now in the hands of Frank Sheridan. Mr. Sheridan left the cast of The Bird of Paradise on Sept. 21, and made his first appearance with Fine Feathers Sept. 23. He was secured on a rush order by H. H. Frazee, after Arthur Byron had given notice that he would leave for New York.

MAUDE LEONE DIVORCED.

Judge Charles Leslie granted to Maude Leone, in Omaha, Neb., on Sept. 2, a decree of absolute divorce separating her from her husband, Willard Mack. Miss Leone is now sole owner of Mr. Mack's big dramatic act, The Getaway, in which she will soon be seen in New York.

THE NEW YORK
DRAMATIC MIRROR

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WORK FOR THE DRAMATISTS' CLUB.

America, like London, Paris, Berlin, and other places, has a Society of Dramatists and Composers, and it is located on a prominent street corner in New York. It has a list of upward of one hundred and fifty members, we believe, and tenants a suite of handsome rooms, well stocked with periodicals, and a library bequeathed to it by the late BRONSON HOWARD.

Once a year or so we hear of the Society of Dramatists and Composers giving a dinner, at which Mr. AUGUSTUS THOMAS, its president, makes a speech full of humor and philosophy, and Mr. CHARLES KLEIN, another member of its official staff, indulges in interesting remarks, seasoned with good advice to the young dramatists on the waiting list, dramatists yet to be heard from and clustering like devotees around the feet of their masters.

Now and again we hear of Messrs. THOMAS and KLEIN, and a few others known to fame, appearing before some committee of Congress as the representatives of the Society to protest against proposed legislation, or to advocate some measure for the better protection of American plays.

All this is highly commendable. It is as it should be. Only it does not go far enough.

There is work to do for the Society of Dramatists and Composers—work which apparently has entirely escaped the vigilance of its officers.

As now constituted, the organization is supported by the many for the benefit of the few. Of what direct benefit is it to the unacted playwright whether Congress passes or does not pass legislation to protect the American dramatist or composer against piracy by fly-by-night companies or manufacturers of gramophone records?

Of what direct benefit would it be to a man who is hungry for bread, to pass a law making it a capital offense to deprive him of the privilege of dining on terrapin, canvas-back duck or lobster salad?

In other words, of what material benefit is a society of dramatists which protects those that can protect themselves and seemingly does nothing for the benefit of those who contribute the means to send delegates to Washington to lobby for or against measures immediately affecting the interests of such delegates?

The Society has been in existence a great many years. So far as we know, it has always limited its efforts to these narrow confines. The protection it has sought has been for the comparatively few, the successful dramatists who have works on the stage exposed to piracy. Has it ever reached down into its midst to help a struggling brother or sister?

It has no Executive Committee of experienced persons to act as a guardian for the inexperienced ones, a committee to whom contracts may be referred, or who will exercise the influence of the club in seeing that exact justice is accorded its members in dealing with managers, a committee that will stand by its junior members with all the prestige and power of a strong institution to make, for example, the plagiarism of unknown works an unprofitable undertaking.

That is what the French Society of Authors and Composers has been doing, and doing so well that its authority extends all over the world. And that the American Dramatists' Society can and should do.

It has been asleep, so far as its opportunities for doing a great work are concerned. It could confer the same dignity on American authors that French and German authors enjoy.

COPYRIGHTING OF TITLES.

OUR able contemporary, the San Francisco *Figaro*, is unduly exercised, it seems to us, over the statement of Mr. W. A. BRADY that the title of a play cannot be copyrighted. The *Figaro* seems to be under the impression that the copyright law does not protect the title of a play that has been successfully produced. The common law principle enters into the problem to this extent, that no one else can appropriate a title which has become a trademark or assumed a commercial value by reason of another's efforts, investments, etc. However, the law, broadly stated, does not recognize any right in the title of an unproduced play, protection extending only to the subject matter covered by a copyright.

HAMMERSTEIN'S BUSY DAYS.

COLONEL OSCAR HAMMERSTEIN, after suing FELICE LYNE, his former prima donna, to recover $100,000 for libel, and inventing a machine for stuffing a cigar with tobacco, supplementary to his invention for wrapping it, finds time to forge new links for his chain of opera houses. He names Pittsburgh, St. Louis, Cleveland and Kansas City as practically forged, and at last accounts had all the real estate speculators in Washington engaged in a scramble to provide him with an opera house for the national capital. Washington already has the greatest temple of tragedy and comedy in the United States housed under the dome of the Capitol. But there is always room for one more, and the cultured vocalism of the HAMMERSTEIN variety may be of value to offset that of SULZER and CHAMP CLARK.

HIS EIGHTY-FIRST BIRTHDAY.

John Dillon, Famous Western Comedian, Reviews His Career for "The Mirror."

After witnessing an unusually fine performance of Caste, and particularly of the part of Eccles by an excellent stock actor, some years ago, the writer proceeded to pay the actor a deserved compliment on his work.

"Oh," he said, "I ought to be able to play the part pretty well, seeing that I was in the cast with at least six first-class Eccles in England and America, including John Hare."

"And who of the six in your opinion was the best Eccles you ever saw?" asked the scribe.

"A western actor you probably never saw," he replied. "His name was John Dillon. All Chicago knew him."

But the scribe did know. He had seen Dillon in his prime and considered him one of the most brilliant comedians on the American stage. New York, which so often remains blind to merit, knew little of John Dillon. The charming comedian, who had something of Jefferson and something of Billy Florence in his artistic make-up, never successfully surmounted the barrier that divides theatric Broadway from the rest of the United States. Yet he lives in the memories of hundreds of enthusiastic admirers, and this is his eighty-first birthday.

The MIRROR remembered him, and requested a little sketch of his career in honor of his birthday. In due time the

JOHN DILLON.
Veteran Western Comedian, Who Celebrates His Eighty-first Birthday To-day.

sketch was forthcoming. Writing from his home, 5000 Washington Ave., Chicago, Mr. Dillon says:

Acting upon your request, I send my birthday. I was born in Kilkenny County, October 2, 1831; came to America in 1848; went on the stage in 1854 and retired in 1906.

A record of my work would read like ancient history to you, sir; but I will drop a few remarks:

First ten years of my experience, my nose to the grindstone. I acted at Rice's Theater, Chicago, one season; at McVicker's, supporting stars in minor roles. In those days the great actors and actresses did not carry their support, but played with the local companies. I will name a few of the famous ones: J. E. Murdock, E. L. Davenport, J. H. Hackett, The great Falstaff), J. W. Wallack ("Young Jim"), J. R. Anderson, C. W. Couldock, John Collins, Irish gentleman comedian and vocalist; Miss Julia Dean, Eliza Logan, Jean Davenport (Mrs. Lander), Maggie Mitchell, Lotta Crabtree, the Denin sisters, Mr. and Mrs. Florence, Yankee Locke, etc., etc.

For many years I was at the head of a company as star, playing through the West and Northwest, from Chicago to San Francisco. A few of your excellent actors, and all genial gentlemen, were in their early days in my support. I may mention William McVey, William Courtleigh, Gerald Griffin, Will Denning and Will Robyns. I know that talented gentleman F. F. Mackay very well: saw him make his first appearance in Madison, Wis., where he had been professor of elocution in the State University. The Frohmans knew me well. They were one and all (3) most kind to me.

I was one of the Pitticus Greens in Hazel Kirke with the great and loveable Mr. Couldock, also Effie Elisler, Kate Denin, Mrs. E. L. Davenport, Ada Gilman and a fine company. For many years was cursed with that dread disease, periodical inebriety! Cured completely in 1891 at Dwight, Ill. Am a mere lad, only 81 years young and

Yours respectfully,
JOHN DILLON.

In response to a request for additional data, Mr. Dilon wrote:

Your very kind favor of the 18th is received, and I thank you very much for the compliments. As you request, I send you a photo-vintage of 1882, the only one at hand.

You are good enough to mention my auto-b., and as I am chiefly known as a Western actor, the self-christened "Romantic Barnstormer," I shall relate my New York experience.

After three years at McVicker's I went to Laura Keene's Olympic Theater, season of 1862-3. In 1864 to Wood's Museum, Chicago, modeled after the great Boston Museum of Boston. I was for the first time principal comedian, called in old times "First Low Comedian." At Miss Keene's Theater I had the pleasure and honor of being associated with some grand artists professionally and socially: J. G. Burnett, Chas. Peters, James Stoddart, Miles Levick, Owen Marlowe, H. F. Daly, John. T. Raymond, Mrs. Chanfrau, Lottie Hough, Mrs. J. H. Allen, Ione Burke, etc., etc.

My next "accident" in Gotham was in that pathetic cataclysm, The Crucible, written by that great and brilliant man, Hon. A. Oakey Hall—an awful frost. My part, called comedy, a poor imitation of Quilp, a character entirely out of my work; but I and my wife at that time were receiving salary for eight weeks doing nothing; so I could not refuse it.

Next, a part to suit my poor ability in a comedy, Mother-in-Law, by G. R. Sims, author of Lights of London, Osler Joe, etc., made a hit! Delightful company. One of the delights was, and still is, W. J. Ferguson; another was Felix Rogers, great comedian, also the lovely Laura Don, Mrs. Germain, Henry Lee, E. M. Holland. One week in Separation at the Grand, had a lovely part, but piece, by the charming Bartley Campbell, was a failure.

My last appearance on the stage was in Mr. John Dill by John Dillon with Miss Inez Froman.

With best wishes.

Yours truly,
JOHN DILLON.

Sept. 20, 1912.

THE ENCORE NUISANCE.

From the Outlook Magazine.

"The encore nuisance," says the DRAMATIC MIRROR, "sustained a good setback at the performance of The Merry Countess on the opening night. No matter how insistent the applause, there was no repetition of the song numbers." But it is in tragedy that the encore habit scores its worst victories. Some day we hope to see a race of tragedians developed with moral stamina enough to refuse to come smilingly before the curtain when a moment before they have been swimming in tears.

POOR COPYRIGHT LEGISLATION.

Nothing is more chaotic to-day in the minds of the general public and particularly in the minds of intellectual people, composers, dramatists, poetists, essayists, novelists, newspaper men, book and music publishers and producers, than copyright, and more so, international copyright, says the *Musical Courier*.

We have a new copyright law in America, which is considered unconstitutional, and which will never be considered constitutional until the Supreme Court of the United States has said so, and most of us now believe that that court will never say so. Our law is an injustice to the American writer and to the American composer, and it gives privileges and advantages to the foreign publishers and composers which the natives do not enjoy under the law. In its direct effects it suppresses the spirit of intellectual work, by illustrating that the foreigner has tremendous advantages in America over the American writer, whereas the American writer has no advantages in Europe at all under its international copyright, which defeats any chances he may have in Europe. That is the general outline condition of the copyright and its national and international aspects, so far as we are concerned in America. The substance of this in its details has been published in our columns for years past and there is no necessity here to rigmarole again.

HERE TO STUDY US.

Cosmo Hamilton, the English novelist-playwright is in New York to assist in the production of his play, The Blindness of Virtue, soon to be staged by William Morris. But there is another object in the visit of Mr. Hamilton that according to present plans is going to extend over the next four years. He wants to study America and Americans and has set aside that time in which to live the life of this country. Later his opinions may be looked for in a book or a play. Mr. Hamilton is the author of some twenty-five plays and novels. Arsene Lupin is his best known work in this country.

STOCK COMPANY NEWS

GERALDYNE BERGH

Ingenue With the Greenpoint Theater Stock Company

STOCK COMPANIES IN NEW YORK.

The Corse Payton Stock company closed its season at the West End Theater, last week in The Charity Ball and on Monday opened an indefinite engagement at the Garden Theater, presenting The Liars for the initial bill. In The Charity Ball, Eda Von Luke gave a capital performance as Ann Cruger and others who contributed largely to the production were Frank Munnell, the new leading man, William A. Mortimer, Eugene Frazer, Frank Shea, A. S. Byron, H. B. Tewksberry, Harry Mack, F. Lennett, Edna Earl Andrews, Charlotte Wade Daniel, Pauline Seymour and Grace Fox.

Alias Jimmy Valentine was last week's offering at the Harlem Opera House, in which George Soule Spencer gave a most convincing performance as Jimmy. Warda Howard, as Rose Lane, again showed herself to be an actress of exceptional ability. Others prominent in the company were Thomas Mills, Gerald Harcourt and Lydia Knott. This week David Harum.

In The Chorus Lady the Prospect Theater stock company gave an admirable performance last week with Irene Timmons, Paul McAllister, Brandon Evans and John J. Owens playing principal roles. Among others in the company were Harmon MacGregor, Elbert Benson, Helene Hamilton and Lillian Niederauer. The City is being played this week.

Cecil Spooner and her company at the Metropolis Theater produced, last week, a new play, Sold For Money, concerning which more extended notice may be found on another page. Forty-five Minutes From Broadway is the current attraction.

At the Manhattan Opera House the stock company returned for last week only, presenting A Man's World.

GOOD BUSINESS IN JERSEY CITY.

JERSEY CITY, N. J. (*Special*).—Aubrey Boucicault's version of Old Heidelberg was put on by the Orpheum Players at the Orpheum Theater, last week, to steadily increasing business and the play and players were warmly received. This version of the play, although delicate and fragile, accentuates the comedy element instead of depending for its success on the sentimental interest aroused. The staging, the scenery and all the surroundings had an atmosphere of student life. William J. Kelly, as the youthful prince, was excellent, as was Maud Gilbert in the role of Kathie. George W. Barber as the old tutor made a hit and William Rily Hatch, Wright Kramer, Fraunie Fraunholz, Pauline Lord, Emma Campbell, Jimmie Jimeson, Albert Parker, Robert Robertson and Ralph Marty were seen to advantage. The Spendthrift, this week.

Jay Packard's Stock company at the Academy of Music, Jersey City, N. J., is doing a big business, and giving the best of satisfaction to the patrons of a popular priced house. Billy, the Kid, was presented 23-28, to large houses, and the members of the company made every part tell. Cameron Clemens in the name part was excellent. Herman Pallettier is a good heavy man, and W. Frederick Wagner is a real comedian. May Louise Molloy is the talented leading woman. Ten Nights in a Barroom 30-Oct. 5.

The Raymond Whitaker Stock Company at the New Amsterdam Theater, West Hoboken, is doing a big business with good productions. The Lottery Man was offered 23-25, and the company handled the comedy with much spirit. The Belle of Richmond 26-28.

The Clinton Stock Company closed its season at the Bergen Airdome after one performance of Hearts of Oak, 23, to only fair business.

W. C. SMITH.

MUNICIPAL THEATER AND COMPANY.

NORTHAMPTON, MASS. (*Special*).—The Academy season with the new stock company, to be known as the Northampton Players, will open Oct. 7 with Old Heidelberg. Bertram Harrison and Jessie Bonstelle, the western actress-manager-producer, will be the directors. Members of the company are yet to be announced. A prospectus issued to the Northampton public, to whom this municipal theater was a gift, says that the municipal company has been chosen "not only as competent and gifted actors, but as men and women—students, who have the love of their art in them and who bring to their work the enthusiasm and love that means high thinking and right living." The scenic equipment for various productions will be built in Northampton. Prices have been set at 25 and 50 cents with a few seats at 75 cents for evening performances. The aim of the trustees is to provide good entertainment rather than to produce profits. The bill is to be changed weekly.

The prospectus promises latest successful plays, revivals of Shakespeare and other classics and occasional new plays by modern authors. The people are invited to write to the directors requesting favorable plays. The trustees claim that the new policy will make the city more independent in its choice of amusements and that desirable attractions still will be brought here from time to time when the Northampton Players will rest or visit neighboring cities.

MARY K. BREWSTER.

"OLIVER TWIST" WELL PRODUCED.

The Marlowe Players, under the direction of Louise Randolph, offered a most commendable revival of Oliver Twist at the Marlowe Theater in Chicago, recently. The occasion was one of unusual interest, as the "all stars" performance was then nearing its end at the Illinois Theater where Wilton Lackaye, Edmund Breese, Constance Collier and Marie Doro had long charmed the audiences. The Marlowe Players' version was furnished by Nat Goodwin, and the characters were assigned exclusively to the members of the company. Miss Randolph made her first appearance in the role of Nancy, Ian Maclaren was Fagin, W. L. Thorne appeared as Bill Sikes and Agnes Dorntee as Oliver. The production was favorably received by the critics, many of the reviewers commenting upon the unusual merit of the ensemble, and remarking that the production lost nothing by comparison with the more noted one further down town.

EDWIN VAIL IN MANY ROLES.

Edwin Vail, last season leading man with the No. 1 Rosary company, is serving in like capacity with the Latimore and Leigh Players at the Jefferson Theater, Roanoke, Va. Mr. Vail has been with the company since the first of May and expects to remain until next Spring. He is rapidly winning friends among the patrons of the theater, and has been cast for a variety of roles during the Summer and early Fall season. His parts have included Ryder, Sr., in The Lion and the Mouse, Jules in The Wolf, Captain Williams in Paid in Full, Billy in Billy, Raymond in Madame X, and Lake in The Deep Purple. In the Jefferson Theater company are Billy Long, Genevive Cunningham, Ethel Snyder, Zula Ellsworth, Ella Ethridge, Harry McCabe, Art Grandi, Jack Waltmeyer, Sam Flint, and Mr. Ruffan. Mr. Grandi is manager for Latimore and Leigh, and Mr. Vail's wife handles the press work.

DRAMA PLAYERS IN LOWELL.

The Drama Players opened their stock season at the Playhouse, Lowell, Mass., in The Charity Ball, Sept. 16. The company proved to be an exceptional one in every way. Every member made good. The theater is most attractive, and the artistic stage settings under Kendal Weston's direction quite extraordinary. The company includes J. Anthony Smythe, Myron Paulson, Isaac Dillon, Otto Niemeyer, Howard Sidney, Hallet Bosworth, Paul Bern, Maurice Sylbert, John Foster, Constance Jackson, Grace Young, Alfa Perry Byers, Laura Tintle, and Jessie Palmer Grahame.

MAE LA PORTE DOES BIG BUSINESS.

According to reports Mae La Porte and her company are setting a new pace for repertoire companies in Ohio. Record-breaking business is greeting their performances in all towns visited. Mr. and Mrs. Raymond Hutton have joined the company, to replace the Bothwells.

BROOKLYN STOCK COMPANIES.

BROOKLYN, N. Y. (*Special*).—Crowded houses greeted the production of The Nigger at the Crescent Theater. George Allson, although seen to better advantage in other parts, gave a very capable portrayal of Governor Morrow. Mabel Montgomery and Joseph Eggerton were in line for second honors, the latter giving a very forceful performance of Noyes. Gertrude Rivers, William Evarts, Charles Schofield, Daniel Hanlon, George Carlton and J. M. Briggs were seen to advantage. The master hand of W. C. Masson, director, was very much in evidence throughout the entire performance.

Kate Woods Fiske was seen at her best in the title role of Mother at the Gotham Theater. This was one of the best opportunities afforded the clever character actress during her engagement at the Gotham and she accepted it by giving a clever impersonation of the part. Frank Beamish made the best of William Howard Wetherill, while Mae Desmond and Alfred Swenson lacked opportunity to do anything worth while in their minor assignments. James Kyle MacCurdy and Lorla Palmer were pleasing, while Mariam Swayn, Frank Fielder and the Kelly twins were well cast. This week The Nigger.

The Greenpoint Players demonstrated their ability to jump from heavy drama to comedy. Every member of the company helped to present an exceptionally worthy production of A Woman's Way. Adra Ainslee as Marion Stanton and Robert Gleckler, as the wayward husband, boosted the standard of that company with their clever portrayals. Miss Gilberta Faust scored as the fascinating widow, while George Fischer, Jerome Storm, William Maccauley and Harry McKee did justice to their parts. Nora Shelby, Jack Roach, Leonora Bradley, Virginia Wilson, James B. Linhart and Aima Rutherford were well cast. This week The Third Degree.

Lotta's old success, Pawn Ticket 210, was revived at Philips Lyceum Theater with Pearl Gray in the title role. Miss Gray played in a vivacious and charming manner. Thaddeus Gray gave a fine portrayal of Uncle Harris, while Arlene Bennett, Harold Claremont and Charles Eggleston were seen to good advantage. The play was produced under the personal direction of Thaddeus Gray.

J. LEROY DAUG.

NEW STOCK IN SPOKANE.

SPOKANE, WASH. (*Special*).—The American Theater opened Sept. 30, under new management and with new plays. High-grade stock will be put on, the first play being The Chorus Lady. Carl Milligan, former manager for Del S. Lawrence, Hugo E. Oswald, and others have organized the Power City Amusement Company, capital stock $5,000, taking a two-year lease of the theater. Plan of operation will be modeled after that of the Alcazar in San Francisco. The company has not been selected yet.

W. S. MCCREA.

KING-LYNCH PLAYERS MOVE.

Rose King and Edward D. Lynch, with their stock company, concluded a highly successful season of twenty weeks at the Worcester Theater, Worcester, Mass., Sept. 21. The roster included Albert Lando, Walter D. Nealand, Joseph Crehan, Harry Hockey, Belle Daley, Henrietta Bagley and Howard Schoppe. After re-organizing the King-Lynch Company reopened at the Park Theater, Manchester, N. H., Sept. 30 in Alias Jimmy Valentine.

THOMPSON-WOODS COMPANY OPENS.

The Thompson-Woods Stock opened at Hathaway's Theater, Brockton, Mass., Sept. 16-21 in The Great John Ganton. William B. Freeman in the title-role gave an excellent impersonation. Samuel Meharry, William Dimock, Walter Bedell, Lucille Spinney, Elsie Williams, and Florence Souther deserve mention for good work, and others in the company gave fine support. Audiences large. At the White Horse Tavern Sept. 23-28.

W. S. PRATT.

COLLEGE THEATER OPENS OCT. 7.

The College Theater, Chicago, will open with a stock company under the management of T. C. Gleason, Oct. 7. The Commuters will be the initial attraction. Former members of the company to return are Edward H. Robins and Edith Lyle, to play leads, Camille D'Arcy, Martha Boucher, Thomas F. Swift and Harry Manners, stage director.

MINNA PHILLIPS FOR GREENPOINT.

B. F. Keith announces the engagement of Minna Phillips as the new leading woman of his Greenpoint Players. Miss Phillips, who for the past eight years has been the leading woman at Corse Payton's Lee Avenue Stock Theater, will open at Keith's Greenpoint Theater, Oct. 7 in The White Sister.

NANCE O'NEILL,

Who is Playing a Special Stock Engagement at the St. James Theater, Boston.

STOCK NOTES.

The Mohawk Players opened a stock season Sept. 23 at the Mohawk Theater, Schenectady, N. Y. The Road to Yesterday was the initial production.

After two years with the Harry Davis Stock company at Pittsburgh, Pa., Leslie Austen has been engaged for the stock company in Schenectady, N. Y.

John M. Kline, a member of the Columbia Players Stock company at Washington, D. C., the past Summer, succeeded Frank Peters as Father Jerome in The Divorce Question, that opened at Washington, D. C., Sept. 30.

The long season of stock at Poli's Theater, Hartford, Conn., came to an end Sept. 28.

The stock company at the Tremont Theater (Bronx), headed by Emma Bunting as star, continues to attract large audiences, and the policy of three matinees—Tuesday, Thursday and Saturday—continues.

The Albert Dwight Stock company is playing an indefinite engagement at the Mystic Star, York, Pa. Will W. Whalen's drama, Ill-Starred Bobbie, is a particularly effective offering in which Nellie Booth, the leading woman of the company, is scoring an emphatic personal success.

The original Van Dyke and Eaton company, under the management of F. and C. Mack for eighteen years, closed a twenty weeks' engagement at Des Moines, Ia., Sept. 30, and opened for Winter stock at the Grand Opera House, Superior, Wis., Oct. 1. The roster still includes Whit Brandon, Cliff Hastings, Willard Foster, Clarence Webb, Frank Evans, Bessie Jackson, Mary Enos, Helen De Lande, Alice Jackson, F and C. Mack.

Mrs. Emma Dunning Banks of Bridgeport, Conn., who retired from the stage several years ago, is playing a temporary engagement with the Poli Players in that city.

The Drama Players, at the Playhouse, Lowell, Mass., have given an excellent account of themselves during the past two weeks in The Charity Ball, and The Lion and the Mouse. Both were exceptionally well played. When Knighthood was in Flower was last week's bill and before and After is the current attraction.

George W. Barber, a veteran actor, has joined the Orpheum Players at the Orpheum Theater, Jersey City, N. J., as stage director and actor, and made his first appearance as such 23.

Lander Stevens has accepted an indefinite engagement to play leading roles with the Liberty Theater Stock company, Oakland, Cal. He will open Oct. 14.

Evelyn Watson, the popular Brooklyn ingenue, who was engaged for the College Theater Stock company in Chicago, has closed with that company and signed to play leading roles with the William Grew Stock company, which recently opened the Lyric Theater in St. Joe, Missouri.

Norman Wendle, who was a popular member of the Gotham Players for several seasons, has signed with the William Grew Stock company at St. Joe.

Mariam Swayne has been engaged as ingenue for the Gotham Theater in Brooklyn by Manager Pauline H. Boyle.

AMONG THE PUBLICITY MEN

After persistence, the next most valuable attribute for a press agent is a sense of humor. Richard Lambert was assured of that when he was born in Dublin in 1870. To give the sense room for development he came to America when a wee person. After an education at McGill's College he entered the manufacturing business, one of the common variety. In 1893 he took to the theatrical branch as manager for Edwin Sothern in repertoire. For seven years Mr. Lambert managed his own companies before he took up the press agent branch—then he found his own line. For six years he has been with John Cort, and for the last two of those six he has been general press representative of all the Cort enterprises, with offices in New York. Of late he has also handled press work for Oliver Morosco's enterprises and for Margaret Illington.

RICHARD LAMBERT
General Press Representative for the John Cort Enterprises

For the first time in a year Frederic Schader left New York a week ago. He went as far as Pittsburgh and there laid mines that would explode publicity at various times until The Rose Maid arrived. After several busy days he journeyed Eastward again, to do the same thing over in larger cities where the operetta will play until the holidays. It will go to Chicago in January.

Even a Pinero comedy may be cleverly advertised in America. The Frohman office has sent out cards to warn the public from spots where colors are fresh and attract them to the theater where a certain comedy is playing. The other day these cards were hanging on window casings of a cleaner's at the corner of Forty-fifth Street and Broadway, which had been surely decorated in green. And liberally scattered about were cards reading, "The Mind-the-Paint Girl at the Lyceum Theatre." Of course, "MIND THE PAINT" was emphasized.

The position of press agent for Tantalizing Tommy during its engagement at the Criterion has been accepted by Glenmore Davis.

Harry A Smith is in advance of The Merry Widow Remarried in the Middle West.

The New York papers carried a story one morning recently that Joseph Kilgour in Ready Money had destroyed two real thousand-dollar bills with all the bogus bills in the last scene where he retires as a counterfeiter. The company were said to have rushed downstairs as soon as the performance ended and pulled the pieces out of the waste basket, right in the glare of the furnace. One paper said that E. A. Weil, general press representative for H. H. Frazee, had even scorched himself valorously, and then rushed over to the office as he was to get the story in for the first edition.

Charles Hayes, who has been ahead of Margaret Illington on her remarkably long tour, arrived in New York recently for a brief vacation.

A booklet advertising The Ne'er-Do-Well has been prepared by the Klein office. On the front cover is: "Why pay $400 and spend four weeks to see the Panama Canal, when you can see it for $2 in 2½ hours in The Ne'er-Do-Well?" Inside is the story of the play, and, on the back cover, miscellaneous facts about the "big ditch." Among others is this: "The lid of your watch does not turn more lightly than does the mighty gates to the locks, each one weighing thousands of tons." The gates does, does they?

The story of a wild ride through the night and an automobile plunging over a cliff to carry out the suicide compact of a man and woman was sent broadcast over the press wires from Los Angeles recently. The wires were hot again last week with a denial of the story as a press agent yarn. The press agent, who gave his name as "K. Mason," when he planted the story with all the Los Angeles papers and the press associations, has disappeared. In order to exploit a chorus girl he wove a fantastic romance about a business man being in love with her, and a society woman being in love with the man. The denouement was that in disappointed love all around the business man and the society woman ran his machine over a cliff. But the press agent made the mistake of picking names of real people, and he stirred up a nest of trouble by his pleasant little romance. No wonder he disappeared.

W. W. Aulick broke into the financial columns of the New York *Herald* and the New York *Commercial* a week ago with an advertisement for Honest Jim Blunt, then at the Hudson Theater. Through a regular advertising agency he sent out a "Thomas Lawson" that S. and C. stocks now selling at less than $5 would soon be on the rise. Apply to James Blunt at the Hudson Theater. Only the New York *Herald* and the *Commercial* gobbled the ad. Before the day was out they were deluged with all kinds of promoters' ads from men who thought that at last the bars had been let down. The New York *Herald* had to explain the next day, so that the Liebler advertisement was practically repeated. Mr. Aulick hopes that the agency which handled his work has not lost its standing.

MARIE REYNOLDS MARRIES W. P. MYERS.

Marie E. Gardenhire, known on the stage as Marie Reynolds, was married to Walter Perry Myers at Richmond Hill, L. I., on Sept. 27. Mr. Myers is a lawyer and head of the Cortland Palmer Estate. Miss Reynolds is a daughter of Samuel M. Gardenhire, Wall Street lawyer and author. Her last engagement was as second leading woman of the Empire Stock company, Syracuse. She has appeared in the companies of Henry W. Savage and other prominent managers.

NORDICA SINGS BEFORE VICTORY.

Madame Lillian Nordica has placed her services as a songbird at the call of the State Democratic Committee of New Jersey. She made the announcement formally through her husband, George W. Young, the banker, declaring that she would sing at political meetings with the general idea of helping Governor Wilson and the State candidates. At the time Madame Nordica was in Halifax, giving the first concert of her Canadian tour. It is said that her husband will be willing to stand as a candidate for the Governorship of New Jersey next year.

GOSSIP.

Announcement is made of the marriage of Daniel Jarrett, Jr., and Laura Eichelberger, professionally known as Laura Oakman, at St. Peter's Church, Jersey City, N. J., Feb. 22, 1911, by the Rev. Father Wallace.

Beatrice Rose, known to the stage as Rita Gould, filed a petition in bankruptcy in this city last week, with liabilities of $3,446 and no assets.

Louise Le Baron, who sang the role of Alan-a-Dale with the Bostonians, is now alternating in the part with the De Koven Opera company at the Knickerbocker Theater.

Russell E. Smith, author of The Honor of the Bench and other plays, was married at Greenwich, Conn., on Sept. 21, to Ruth La Due Morris.

At the Brookside Theater, Mt. Kisco, N. Y., on Sept. 19, the Lysistrata of Aristophanes was enacted in English by a cast including Martia Leonard, Frederica Going, Katharyn Vincent, Elizabeth Valentine, Ruth Copley, Arthur Row, Lionel Swasy, Henry Grafton, Robert H. Hamilton, and Clifford Devereux.

The wedding of Julia Frary, late with Elsie Janis and David Watson Fletcher of Pittsburgh will occur at Miss Frary's home in Baltimore to-day (Wednesday).

Beatrice Alexandra Hogarth Clapp, English dancer, and Andrew J. Staley were married on Sept. 22 at Idaho Springs, Colo.

Yvette Guilbert is said to have written a version of Sister Beatrice for production by Prof. Max Reinhardt.

Lennox Pawle has retired from The Girl from Montmartre to appear in a new musical play.

Leading Yiddish managers have combined to form a circuit of theaters in the principal cities which will assure nearly forty weeks to touring Hebrew companies.

Maurice Maeterlinck is writing a sequel to The Blue Bird.

Fuller Mellish has been invited to prepare his memoirs for publication.

NEW YORK THEATERS.

EMPIRE Broadway and 40th Street. Evenings at 8:15. Matinee, Saturday, 2:15.
CHARLES FROHMAN Presents
John Drew
In Alfred Sutro's New Comedy
The Perplexed Husband

LYCEUM 45th Street, near B'dway. Evenings at 8:15. Mats., Thur. and Sat. at 2:15.
DANIEL FROHMAN, Manager
Charles Frohman presents
MISS BILLIE BURKE
In ARTHUR PINERO'S 4-Act Comedy,
The Mind-the-Paint Girl

GARRICK 35th St., near Broadway. Evenings, 8:15. Mats., Wed. and Sat., 2:15.
CHARLES FROHMAN, Manager
Charles Frohman Presents
JOHN MASON
In Henry Bernstein's 4-Act Drama
THE ATTACK
By the Author of "THE THIEF."

CRITERION Broadway and 44th Street Evgs. 8:15, Sat. Mat. 2:15
CHARLES FROHMAN . . . Manager
A. H. Woods announces
Tantalizing Tommy
Three Acts of Music and Comedy
By Michael Morton, Paul Gavaul and Adrian Ross. Music by Hugo Felix, composer of "Madame Sherry."

BELASCO Theater, W. 44th St. Mats. Thurs. and Sat. at 2:15.
DAVID BELASCO Presents
Herman Bahr's Comedy
THE CONCERT
With LEO DITRICHSTEIN
Tuesday, Oct. 1—Positively limited season,
FRANCES STARR
in a new play by Edward Locke,
THE CASE OF BECKY

REPUBLIC THEATER, W. 42d St. Evenings at 8:15. Matinees, Wednesday and Saturday, 2:15
DAVID BELASCO, Sole Manager
William Elliott and David Belasco present
THE GOVERNOR'S LADY
A play in Three Acts and an Epilogue in "Childs," by ALICE BRADLEY.
Special Belasco Cast, including
Emmet Corrigan, Emma Dunn, Robert McWade, Jr., Gladys Hanson, Milton Sills, Teresa Maxwell Conover, 20 others.

NEW YORK THEATERS.

NEW AMSTERDAM
THEATER, W. 42d St. "The House Beautiful."
KLAW & ERLANGER.....Managers
Evenings, 8:15. Mats., Wed. and Sat., 2:15.
Klaw & Erlanger Present
The Success of All Europe
THE COUNT OF LUXEMBOURG
A Musical Romance by Franz Lehar, Author of "The Merry Widow," American Libretto by Glen Macdonough.
NOTABLE CAST OF 100

LIBERTY 42d Street, near B'dway. Evgs., 8:15. Mats. Wed. and Sat. at 2:15.
KLAW & ERLANGER, Managers
Klaw & Erlanger will Present
MILESTONES
By Arnold Bennett and Edw. Knoblauch.
The Greatest Comedy Success of the last 50 years.
Playing to Crowded Houses at the Royalty Theater, London.

PARK 59th St. and Col. Circle. 'Phone 3500 Col. Evgs. at 8:15, Mats. Wed. and Sat. at 2:15.
Wednesday Matinees, 50c. to $1.50.
FRANK McKEE.....Manager
Henry B. Harris Presents
Clifton Crawford
In the New Musical Play,
MY BEST GIRL
By Channing Pollock and Rennold Wolf, Music by Clifton Crawford and Augustus Barrett.

KNICKERBOCKER B'WAY & 38th St.
Charles Frohman, Klaw & Erlanger, Props.
Evs. 8:10. Matinees Wed. & Sat. 2:10.
Klaw & Erlanger present
A New Musical Comedy
OH! OH! DELPHINE
Cast and Ensemble of 100
Book and Lyrics by C. M. S. McLellan.
Music by Ivan Caryll, composer of THE PINK LADY.

GAIETY B'way, 46th St. Eves. 8:30. Matinees Wed. & Sat at 2:30. 'Phone 210 Bryant.
THE BIG LAUGH IS BACK
Officer 666 Flies the Pennant of Success
By AUGUSTIN MacHUGH.
Shatters Gloom | Scatters Fun

GEO. M. **COHAN** THEATER
Broadway and 43d St.
Evenings, 8:15. Mats., Wed. and Sat., 2:15.
GEO. M. **COHAN**
and his own Company in
Mr. Cohan's Latest Comedy
"Broadway" Jones

Eltinge 42d St. THEATER
Phone, 3420 Bryant.
New York's Newest Theater. Just W. of B'WAY.
Evenings, 8:20. Wed. and Sat. Matinees, 2:15.
Wednesday Matinees, Popular.
The American Play Co. Announces
A New Play in Four Acts.
WITHIN THE LAW
By BAYARD VEILLER

Editor's Letter Box

STRAIGHT TO THE POINT.

Editor DRAMATIC MIRROR:

SIR.—I wish to tell you how much I enjoyed your editorial, "What Ails the American Drama?" in this week's MIRROR.

With admirable courage, you have put your pen straight through three of the reasons that are retarding American drama and impaled them for the view of your readers. Success to you!

Yours faithfully,
EDITH SESSIONS TUPPER.

♣

Leo Tarpey.—Apply to William Faversham, 1416 Broadway, New York City.

♣

Leonard Hunt, Geneva, O.—We have no information regarding the present whereabouts of E. P. Stevenson. Address Graf Bros., 812 Broadway, regarding Leichner's grease paint.

♣

L. J.—Janet Beecher is engaged for The Man Higher Up, Olympic Theater, Chicago.

♣

M. J. Williams.—Apply to Mrs. A. V. Morrison, 1547 Broadway, or Mrs. A. J. Kelly, 1416 Broadway, New York, who make a specialty of supplying children to companies.

♣

F. C. Zimmerly, Ft. Wayne, Ind.—We have not discontinued Current Amusements, which see elsewhere. The cast of the Gingerbread Man was as follows: Kris Kringle, J. P. Mac Sweeney; Machevalius Fudge, Homer Lind; Madama Santa Claus, Ross Snow; Doughnut, Gus Weinburg; Marshmellow, Gilbert Gregory; Wonderous Wise, W. H. Mack; Jack Horner, Helen Bertram; Simple Simon, Joseph Welsh; Taffy, Lillian Leon; Toffee, Uria Rottger; Gingerbread Man, Eddie Redway; Fiery Dragon, H. L. Zeda; Cookie, Frankie Bailey; Duke of Pie, Frankie Bailey; Mazie Bon-Bon, Almyra Forrest; Sallie Lunn, Harriet Burt; Margery Daw, Nellie Lynch.

ENGAGED FOR "THE HIGHER COURT."

Andrew Robson has been added to the cast of The Higher Court to be produced by the National Federation of Theater Clubs at the Astor Theater, Oct. 6. This makes a trio of leading men of unusual strength, the other two being John Westley and Edward R. Mawson. Rehearsals are progressing under the direction of Sydney Rosenfeld.

The following members have been added to the Federation during the past week: Nellie Fillmore, Bennet Epstein, L. Helmuth, Charles Laite, Edith Eisenstadt, Mrs. Eisenstadt, Rudolph Gross, Alex. Gross, M. L. Hawkins, Mrs. M. L. Kiddie, Katherine McCarthy, William S. Slater, Harry Rosenbaum, Isidore Levy, Mrs. Cal. Stewart, Mrs. Mabel Moran, Mrs. J. B. Cameron, Joseph G. Berman, Mrs. Louis L. Burson, G. P. Howell, I. S. Wechsler, Diana H. Logen, Mrs. Ethel P. Gubelman, Oscar L. Gubelman, Mr. and Mrs. A. J. Diefenderfer, Mr. and Mrs. Charles W. Turner.

AUTHOR SUES MRS. FAVERSHAM.

Mrs. Julie Opp Faversham and Charles Francis Frederick Nirdlinger, playwright, emphatically disagree about what should be done with The World and His Wife. Not being able to settle their differences amicably Mr. Nirdlinger has begun an action in the Supreme Court to prevent the actress from producing his play in stock. According to the aggrieved author Mrs. Faversham agreed to appear in The World and His Wife during the season of 1910-'11 but failed to do so. And now, he further states, she has arranged to have his play presented in stock, thereby cheapening the property before its usefulness in high-priced theaters has been outlived.

BELLEW LEFT ONLY $3,642.

In the transfer tax appraisal of the estate of Kyrle Bellew, the actor who died on November 2, 1911, it is set forth that his net estate is valued at only $3,642. The gross value of the property was $10,364, but much of that sum was spent in taking the body of the actor from Salt Lake City to England for burial. Mr. Bellew left his entire estate to his manager and friend, Frank A. Connor. The estate consisted of $156 in banks, a wardrobe valued at $150, jewelry worth $25, a half interest in New York City corporate stock, $5,343; a half interest in fifteen shares of Mutual Bank stock and a half interest in 154 shares of Nevada Consolidated Copper stock, $1,414.

SCHUMANN-HEINK BUYS IN CALGARY.

Mme. Schumann-Heink is so favorably impressed with the prospect of property in Calgary, Alta., increasing in value that on a recent visit to that place she purchased a ranch valued at $60,000 and some city property for her sons.

BESSIE ABOTT WEDS STORY.

Sculptor's First Wife Cables from Italy That She Has Never Been Divorced.

The marriage of Bessie Abott, of operatic fame and now playing with the Robin Hood company in Boston, to T. Waldo Story, sculptor, and brother of Julian Story, the painter, became known last week, although details concerning the ceremony have been withheld, beyond the fact that it took place some time ago in Europe. The news was a surprise to friends of both parties concerned, the more so in that there had been no public announcement of the divorce of Mr. Story from his former wife, Miss Brodwood, daughter of an English piano manufacturer and a cablegram addressed to her by her mother at Cadnabria, Italy, brought the reply, "I know absolutely nothing. Received no papers or communication whatever."

Miss Abott is a daughter of Francis Pickens, a prominent New York merchant and with her sister, Jessie Pickens, first became known on the vaudeville stage by her singing of "I don't Want to Play in Your Yard." It was in her vaudeville days that Miss Abott attracted the attention of Jean de Reszke, who persuaded her to go to Paris and study under him. Heinrich Conried heard her sing in Paris and offered an engagement at the Metropolitan Opera House, where she remained for three years. Miss Abott then sang in Europe for two seasons and in 1910 the Lieblers planned to star her in Ysobel, a new opera that never materialized. In Robin Hood she made her debut in light opera.

DEATH OF JOHN MURRAY.

Klaw and Erlanger's Popular Press Man Victim of Automobile Accident.

John Murray, general press representative for Klaw and Erlanger, died in the Roosevelt Hospital early Monday morning as the result of injuries sustained when an automobile struck him outside the Hotel Astor on Saturday evening. Mr. Murray was forty-three years old, a graduate of Princeton in the class of 1894, and a veteran of the Spanish war. He had been on the editorial staffs of the *Sun*, the *World*, the *Press*, the *Evening Journal*, and the Chicago *American*. For two years he was business-manager for Lillian Russell, and for the last four years he had held the position of general press representative for Klaw and Erlanger. He is survived by his wife.

VAUDEVILLE NOTES

B. A. Rolfe offered a beautiful act at Keith's Union Square Theater last week entitled The Courtiers, and Alma Moore was completely charming in the soprano lead. J. Kilcoyne and William Galpen sang well as tenor and baritone, and Charles Edwards, Eva Carpenter, Zeta McDonough, Nettie C. Coburn, Clara Rogers, Beth Hipler and Charles W. Harris played brass instruments most effectively. The act, prettily staged and gorgeously costumed, won seven calls.

Julius Steger in Justice, at Atlantic City this week, begins what is said to be the longest vaudeville tour ever booked for a legitimate act. In his support are Harry Maitland, Fred Hern, George Wiseman and Catherine Greeley.

Walter D. Nealand has been engaged by Daniel Frohman for the heavy role in Detective Keen, opening in the part this week at the Orpheum, Brooklyn. Others in the cast are Arthur Hoops, Arthur Hollingsworth, Sterling Cheseldine and Ruby Hoffman.

Joseph Hart presents The Eternal Waltz, by Leo Fall, at Shea's, Buffalo, this week, with Cyril Chadwick, Henry Vincent, Joseph LaPierre, George Odell, Jules Epailly and Shirli Rives in the cast.

Tommy Hayden, of the team of Hayden, Dunbar and Hayden, was married on Sept. 23 to the daughter of Peter Clark of burlesque fame, at Syracuse, N. Y.

Edward L. McCabe and J. Gordon Phillips, the song writers, set out from Alexandria, Va., on Sept. 25 to walk to New Orleans. They will make stops at Richmond, Danville, Greensboro, Raleigh, Charlotte, Atlanta, Birmingham and Mobile, and expect to compose many new songs while trudging along.

A new vaudeville theater is to be built in Jacksonville, Fla., by the Forsyth audeville and Amusement company. It is hoped to open the house in February with N. W. Remond, now manager of the Imperial, in the same city, as manager. The United Booking Offices will supply attractions.

Mrs. Annie E. Inman, at one time with Helena Modjeska and a member of McVicker's Stock company, has entered vaudeville in her own sketch, Gannett Farm. Mrs. Inman is in her sixty-fifth year. She is booked over the Pantages time and is assisted by J. Francis Connelly and Salley Lester.

Jefferson Hall, who has been playing in Taylor Gronville's The Hold-Up for the past fifty-four weeks, jumped from San Diego, Cal., to Trenton, N. J., to spend a week with his wife, Gertrude Maitland, who is in stock at the Broad Street Theater in the latter city. Mr. Hall resumes his vaudeville tour in Cincinnati Sept. 29.

Selma Walters has accepted a new one-act comedy, Eve, by Captain Leslie T. Peacocke. Miss Walters has just concluded a season of forty-seven weeks on the Western vaudeville and Sullivan and Considine circuits with her old playlet, A Woman's Way.

The Bendix Ensemble Players will be headlined at Keith's, Providence, Oct. 7-12, playing the Colonial and Alhambra, New York, and Orpheum, Brooklyn, in November.

After her tour of the B. F. Keith theaters, Louise Dresser will be starred by H. H. Frazee in a new musical comedy by Jack Hazzard, also playing the Keith time.

Vesta Tilley has declined an offer of $4,000 for another American vaudeville tour, not wishing to work on Sundays.

Arthur Norbury is with Charles Bowser and company in The Watch, a new one-act comedy by Oliver White.

CURRENT AMUSEMENTS

Week ending Oct. 5.

ACADEMY OF MUSIC—The Girl from Brighton—5th week—43 to 52 times.
ALHAMBRA—Vaudeville.
BELASCO—Commencing Oct. 1—Frances Starr in The Case of Becky—7 times.
BROADWAY—Hanky-Panky—9th week—67 to 74 times.
BRONX—Vaudeville.
CASINO—The Merry Countess—7th week—48 to 55 times.
COLONIAL—Vaudeville.
COLUMBIA—Columbia Burlesquers.
COMEDY—Fanny's First Play—3d week—17 to 24 times.
CRITERION—Commencing Oct. 2—Tantalizing Tommy—3 times.
DALY'S—Lewis Waller in Henry V.—8 times.
ELTINGE—Within the Law—4th week—22 to 29 times.
EMPIRE—John Drew in The Perplexed Husband—5th week—31 to 38 times.
FORTY-EIGHTH STREET—Little Miss Brown—6th week—39 to 46 times.
FULTON—June Madness—2d week—6 to 13 times.
GAIETY—Officer 666—187 times, plus 58 to 65 times.
GARRICK—John Mason in The Attack—3d week—13 to 20 times.
GEO. M. COHAN'S—George M. Cohan in Broadway Jones—2d week—9 to 16 times.
GERMAN—The Five Frankforters—5 times; Hero and Leander—4th time.
GLOBE—Commencing Oct. 2—The Charity Girl.
GRAND OPERA HOUSE—The Little Millionaire—189 times, plus 9 times.
HARLEM OPERA HOUSE—Stock co. in David Harum—12 times.
HARRIS—Arnold Daly in Steve—1st week—2 to 9 times.
HIPPODROME—Under Many Flags—5th week—50 to 61 times.
HUDSON—Robert Lorsine in Man and Superman—1 to 8 times.
HURTIG AND SEAMON'S—Cracker Jacks.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Oh! Oh! Delphine—1st week—1 to 8 times.
LIBERTY—Milestones—3d week—16 to 23 times.
LYCEUM—Billie Burke in The Mind-the-Paint Girl—4th week—25 to 32 times.
LYRIC—The Ne'er Do Well—5th week—33 to 40 times.
MANHATTAN OPERA HOUSE—Sothern and Marlowe in Taming of the Shrew—3 times; Hamlet—2 times; Romeo and Juliet—1 time; As You Like It—1 time; Twelfth Night—1 time.
MAXINE ELLIOTT—Ready Money—7th week—50 to 57 times.
METROPOLIS—Cecil Spooner Stock co. in Forty Minutes from Broadway—209 times, plus 10 times.
MINER'S BOWERY—Ducklings Burlesquers.
MINER'S BRONX—Auto Girls Burlesquers.
MINER'S EIGHTH AVENUE—Lady Buccaneers.
MURRAY HILL—Dreamland Burlesquers.
NEW AMSTERDAM—The Count of Luxembourg—3d week—17 to 24 times.
OLYMPIC—Gaiety Girls Burlesquers.
PARK—Clifton Crawford in My Best Girl—4th week—21 to 28 times.
PLAYHOUSE—Bought and Paid For—54th week—455 to 463 times.
PROCTOR'S FIFTH AVENUE—Vaudeville.
PROSPECT—Stock co. in The Children of the Ghetto—10 times.
REPUBLIC—The Governor's Lady—4th week—24 to 31 times.
THIRTY-NINTH ST.—The Master of the House—7th week—47 to 54 times.
VICTORIA—Vaudeville.
WALLACK'S—Tim Murphy in Honest Jim Blunt—16 times, plus 8 times.
WEBER'S—A Scrape o' the Pen—2d week—8 to 12 times.
WEST END—Bunty Pulls the Strings—443 times, plus 8 times.
WINTER GARDEN—The Passing Show of 1912—11th week.
ZIEGFELD'S MOULIN ROUGE—Closed Sept. 7.

"OFFICER 666" IN LONDON.

Arrangements have been completed whereby Officer 666 will go to London next Spring to play in one of Charles Frohman's theaters. The report was confirmed in both the Cohan and Harris and the Frohman offices. Sam H. Harris said that probably an English company would be selected with one or two Americans "for good measure," but there was little chance that any American company would be taken over. The theater has not yet been selected.

NEW YIDDISH THEATER FOR NEW YORK.

A playhouse at Houston Street and Second Avenue, New York city, said to be the largest Yiddish theater in the country, was opened last week with an audience which included many notables. Judge Alton B. Parker, Charles Klein, A. H. Woods, the Shubert Brothers, Chief Justice Russell, and others prominent in political and theatrical life were present. The three-act play, Blind Love, was given, and Jacob Adler presented the fourth act of The Merchant of Venice. David Kessler gave the second act of Shloimle Charlatan.

The playhouse is called the Adler-Thomashefsky National Theater. It seats two thousand and is said to have cost $500,000.

NEW YORK THEATERS.

HIPPODROME
6th Avenue, 43d and 44th Streets.
Daily Matinees at 2. Best Seats, $1. Evgs., 8
Under Many Flags
Entirely New Spectacles

48th St. THEATER, East of B'dway. Evgs., 8:15. Mats., Thurs. & Sat., 2:15. Phone 178 Bryant.
LITTLE MISS BROWN
By Philip Bartholomae, author of "Over Night."

WILLIAM A. BRADY'S PLAYHOUSE 48th St., E. of B'dway. Tel., 2628 Bryant. Evenings, 8:10 sharp. Matinees, Wed., Thurs., and Sat., 2:10
LAST WEEK
BOUGHT AND PAID FOR
Beg. MONDAY, Oct. 14th Little Women

Winter Garden B'way & 50th St. Phone 9260 Col. Evenings 8 Sharp.
Matinees Tues., Thurs. and Sat., 50c., 75c., and Best Seats $1.00
The Passing Show of 1912

Broadway THEATER—B'way & 41st St. 'Phone 101 Bryant. Evgs. 8:20. Mats. Wed. and Sat. 2:20.
Weds. and Sat. Matinees 500 ORCHESTRA SEATS $1.00
LEW FIELDS Presents Hanky Panky

Casino B'way and 39th St. 'Phone 3846 Greeley. Evgs. 8:10. Mats. Wed. and Saturday.
The Merry Countess

Lyric THEATER, 42nd St., West of B'way Telephone 3216 Bryant. Evgs. at 8:15
Matinees Wednesdays and Saturdays 2:15
LAST WEEK
The Ne'er-Do-Well
Beg. MONDAY, Oct. 7th. The Master of the House

Maxine Elliott's Theater, Bet. B'way and 6th Ave. 'Phone 4085 Bryant. Evgs. 8:30. Mats. Wed. and Sat., 2:30.
H. H. FRAZEE Presents
JAMES MONTGOMERY'S New Comedy
READY MONEY

39th Street Theater, 39th St., near Broadway. 'Phone 413 Bryant. Evgs. 8:15. Mats. Wed. and Sat., 2:15
Last Week Here. Next Week Lyric Theater
The Master of the House
Beg. Mon., Oct. 7th THE BRUTE A New American Drama.

WILLIAM COLLIER'S Comedy 41st, East of B'way 'Phone 5194 Bryant
Evgs. 8:15. Mats. Thurs. and Sat. 2:15.
Granville Barker's London Company in
FANNY'S FIRST PLAY

DALY'S Broadway & 30th St. Evgs. at 8. Matinees, Wed. and Sat. at 2.
Lewis Waller has the honor to submit
SHAKESPEARE'S HENRY V
MR. WALLER
As KING "HARRY"
MISS MADGE TITHERADGE
as "PRINCESS KATHERINE" and "CHORUS"

WALLACK'S Broadway and 30th St. Evenings at 8:20.
Matinees, Wednesday (Pop.) & Saturday, 2:20.
For One Week Only
Mr. TIM MURPHY
(The Liebler Co. Managers)
In an Extravagant Comedy by WM. BODEN
"Honest Jim Blunt"

AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "News of Stock Companies," "Road and Repertoire," "Gossip," "Reflections," "Outdoor Amusements," "Amateur Notes," "Vaudeville," Etc.

ALABAMA.

MOBILE.—THEATER: Alma, Where Do You Live? Sept. 20, 21; good business. Balkan Princess 24. Confession 25. Polly of the Circus 27. Naughty Marietta 28.—LYRIC: Vaudeville and moving pictures opened season 23-28; large business.

ANNISTON.—NEW NOBLE: Common Law opened season Sept. 6; small house; well pleased. Naughty Marietta 23. Mutt and Jeff 26. Rosary 30.

CALIFORNIA.

OAKLAND. — MACDONOUGH: Pomander Walk Sept. 15-18; satisfactory attendance.—LIBERTY: Andrew Mack in Tom Moore 16-22; fine production; good attendance.—COLUMBIA: Dillon and King in Crazy Ideas 15-21; attendance medium.—ORPHEUM: Vaudeville 15-21; attendance good.—PANTAGES'S: Vaudeville greatly enjoyed 15-21; attendance satisfactory.

COLORADO.

DENVER.—TABOR-GRAND: Holbrook Blinn and strong co. in A Romance of the Underworld Sept. 22-28; capacity entire week; Catherine Calvert, Ruth Benson, and Robert Stevens deserve especial mention for their clever work. Week 29-5 The Common Law.—BROADWAY: Carnegie pictures of Siberia-Alaska 23-5.—ORPHEUM: Bertha Kalich in A Light from St. Agnes 26-6; strong sketch; splendidly acted; an exceptionally fine headliner.

COLORADO SPRINGS.—OPERA HOUSE: S. and C. Vaudeville Sept. 16-21; excellent business. Beverly of Graustark 23. Vaudeville 24-27. Common Law 28.—BURNS'S: Stock co. in Mrs. Temple's Telegram 16-21; fair business. Paid in Full 23-28. Seven Days 30-5. Three of Us 8-12.

CONNECTICUT.

BRIDGEPORT.—POLI'S: To celebrate Wilson Melrose's closing week Quincy Adams Sawyer was put on Sept. 23-28, and his own good work and excellent support outweighed the clap-trap artificiality of the story; Jessie Principle scored and John Brennan sang a song without the cover of darkness. St. Elmo 30-5.—LYRIC: Eleanor Cleveland, reveling in Viola Allen's part in In the Palace of the King attracted good business 23-28. The Toast of the Town 30-5.—PARK: Max Spiegel brings Mollie Williams and her burlesquers 26-28, and Sun Hill fellows with McFadden's Flats 30-2.—ITEM: The successful struggle against prejudice which Frank Carpenter waged in establishing the Lyric as a local playhouse last season lends additional interest to his latest venture in assuming the road management of Driftwood, wherein Florence Carpenter plays the lead. Her work is remembered in Bridgeport for its unflagging care and uniform satisfaction.

WILLIMANTIC.—LOOMER: Bohemian Girl Sept. 21 proved musical treat of season. Paul Marcel in L'Amour Vainqueur (Love Wins) 24 delighted large audience of French-speaking people; will play return engagement soon. Common Law 26. Officer 666 1.

FLORIDA.

JACKSONVILLE.—DUVAL: Balkan Princess, with Julia Gifford, Sept. 17, 18; medium business; Miss Gifford has a good voice and has a thorough knowledge of its use. Elsie St. Leon in Polly of the Circus 21, 22; good business. —ORPHEUM: Willard's Temple of Music, Crackerjack Four, Frank Rahn's Monkeys, Three Rambler Girls, and Marie Pennell 15-21; good business.—OSTRICH FARM: Laura Ida Booth, Leo Ponce, Baby Agnes Ponce, and motion pictures 15-21; fair attendance.

GEORGIA.

ATHENS.—COLONIAL: Opened Sept. 19 with Naughty Marietta; pleasing packed house. Goose Girl 21; fair business. Mutt and Jeff 30. Merry Maids 1. This house is now under management of the Greenwood Theatrical Circuit with Billy Bishop as manager and George Goodale assistant-manager.

SAVANNAH.—THEATER: Madame Sept. 28; big business; pleased.—LIBERTY: Opened 30 with stock co. in Fortune Teller.

ILLINOIS.

BLOOMINGTON. — CHATTERTON: Sarah Padden in Kindling Sept. 21 pleased matinee. Jack Bessey Stock co. to capacity 23-28 in Girl from Home, Suffragette, Home Run, Man from Wyoming, Prince Jack, Sin of the Father, Parish Priest, and Mad Marriage.—ITEM: Owing to an explosion at the electric light plant none of the theaters had lights 21, and all had to close. Sarah Padden in Kindling at the Chatterton canceled evening performance.

ELGIN.—GRAND: Vaudeville Sept. 23-28. Ernie and Mildred Potts, Fern and Moore, Frank and Kate Carlton, Baader-Lavelle Troupe, new pictures; excellent business. The Cat and the Fiddle 26-29.—ITEM: Marie Clark is now manager of the Lyric Moving Picture Theater, which opened 21.

DECATUR.—POWERS'S: Girl from Rector's Sept. 18; small house. Monte Carlo Girls 21; good business. Lorenzo Brothers 24.—EMPRESS: Two good vaudeville bills 22-28.—ITEM: Rice and Dore Water Carnival to good business 23-28. They have the best entertainment of the kind that ever visited this city.

ROCKFORD. — GRAND: Bunty Pulls the String Sept. 18; good house. Graustark 21; fair business.—ORPHEUM: Nevins and Irwin, Emil Hoch and co., Marconi Brothers, motion pictures.—MAJESTIC: Knight and Brers Comedy co. in Idolized Ida.

TAYLORVILLE.—ELKS': Servant in the House Sept. 18; fair co.; small attendance. Imps 18-19 pleased capacity business. Sarah Padden and Alice Ringling in Kindling 19; excellent co.; good business. Fortune Hunter 26.

DIXON. — OPERA THEATER (Godfrey and Starin): Blosser Jennings in Rosary Sept. 17 pleased capacity business. Photoplay, Oliver Twist, 11, 12; capacity. Photoplays, Bernhardt and Rejane, 21, 22; capacity.

IOWA.

DUBUQUE.—GRAND: Graustark Sept. 22; two large houses.—MAJESTIC: James R. McCann and co., Rapoli, Charles Gibbs, Marconi Brothers, Zig Zag Trio, and Yager and O'Brian 16-18. Nevarros Sidonias, Jewell Sisters, Georgia Fitzgerald, and Hayman and Meagher 19-22; excellent business. Divorce Question 27. Harvey Stock co. 29-5. Thief 6. Howe's pictures 13, 14. Girl of the Underworld 20. Common Law 21. George Evans's Minstrels 25. Thelma 27. Fortune Hunter 30.

GREENFIELD.—WARREN'S OPERA HOUSE: Chase-Lister co. Sept. 9-16 in Fighting Chance, Man of Her Choice, Princess of Panama, At the Risk of His Life Taken from Life, and Last Round-Up; excellent business; specialties by Clifford and Bessie Robbins were especially fine.

WATERLOO. — THEATER: Breckinridge Stock co. to good business Sept. 16-21 in Political Boss, Thorns and Orange Blossoms, The Major, Bashful Admirer, Cowboy and Down Where the Cotton Blossoms Grow. They remained 23-28.

DES MOINES. — BERCHEL: Sarah Bernhardt, photoplay, Sept. 16-22 pleased; good business.—PRINCESS: Stock co. in Third Degree 15-21; good business.

IOWA FALLS.—METROPOLITAN OPERA HOUSE: Hugo Koch in The City 1. Divorce Question 3.

NEWTON. — LISTER: Mar Stewart in Twelfth Night Sept. 19 pleased fair house.

CLINTON.—THEATER: Rosary Sept. 21; large houses.

INDIANA.

HAMMOND.—THEATER: Within the Law Sept. 22; good business. Littlest Rebel 29. Howe's Pictures 2. Jack Bessey's Stock co. 6-18. Dave Lewis in Don't Lie to Your Wife 13. Martin's U. T. C. 20. Freckles Nov. 3.—ORPHEUM: Four Marx Brothers 15-18. Four Herculand Sisters, Mother Goose Girls, and Van's Imperial Minstrel Maids 18-22. Record-breaking week.

SOUTH BEND.—OLIVER: Dark.—AUDITORIUM: Spring Maid Sept. 15; capacity. Jersey Lilies 19; poor performance; fair house. Little Miss Susan 21; fair business. Deep Purple opened to big business with excellent stock co. 22-28.—INDIANA: Stock co. in Spenders 8-14. The Belle of Richmond 15-21. Sowing the Wind 22-28; business good.

HUNTINGTON. — THEATER: George Sidney in Busy Izzy Sept. 11; excellent business. Rosary 21; good business. Littlest Rebel 23; large audience. House of a Thousand Candles 2. U. T. C. 14. Freckles 19. Shepherd of the Hills 29.

MICHIGAN CITY. — ORPHEUM: Marx Brothers' co. Sept. 19-28; good houses; pleased. Monte Carlo Girls 27. House of a Thousand Candles 29. Littlest Rebel 30. Howe's pictures 1.

ANGOLA. — THEATER: Rosary Sept. 19; fair business.

KANSAS.

FORT SCOTT.—DAVIDSON: Opened Sept. 16. Nerville and Remington, Al. Abbott 16-18. Frank Weisel and Wauser and Palmer 19-21.—AIRDOME: Had fair business 16-21. Tolson Stock co. pleased. Whyte Stock co. in fabloid plays 23-28.

KENTUCKY.

MAYSVILLE. — WASHINGTON OPERA HOUSE: Al. H. Wilson in It Happened in Potsdam Sept. 24; large audience.

LOUISIANA.

NEW ORLEANS.—CRESCENT: The Old Homestead was the attraction 15-21.—ITEMS: Burlesque held the boards at the Greenwall 15-21, with Joe Mandot, pugilist, as a drawing card.—The Peruchi-Gyrasone Stock co. at the Lyric Theater presented, 15-21, The World, to be followed by The Silver King 22-28.—At the Orpheum 16-22 the features were Lolo, the Mystic; Ye Colonial Septette, William Dillon, Thurber and Madison, Sydney Shields and co., Al. Carleton, Clara Ballerini, Symphony Orchestra, and motion pictures. The French opera season opens Oct. 31.

MAINE.

BRUNSWICK. — CUMBERLAND: Harrington and Merrill and photoplays Sept. 16-21; big business. Bill re-engaged 23-28 (except 25), when regular season opened with Alma, Where Do You Live? Over Night 3. Town Marshal 14. Taylor Stock co. 21-26.—PASTIME: Dancing Willetts, Newport and Stirk, and pictures 16-21; large houses. Gray Sisters, Carter, Taylor and co., and pictures 23-28.

BANGOR. — OPERA HOUSE: Trail of the Lonesome Pine Sept. 18, 19 pleased good audiences. Alma, Where Do You Live? 20, 21; fair audiences; good voices, but comedy spoiled by people who tried to be funny, but did not know how. Over Night 30.

AUGUSTA.—OPERA HOUSE: Helen Grayce Stock co. Sept. 23-28 in Beverly of Graustark, White Sister, Charley's Aunt, Blue Mouse, Three Weeks, Camille, Madame X; excellent productions; crowded houses. Over Night 2.

MARYLAND.

BALTIMORE.—FORD'S: Henry Miller in The Rainbow, to big business, Sept. 23-28; cast included Ruth Chatterton, William Farnum 30-5 in The Littlest Rebel. William Hodge in The Man from Home 7-12.—AUDITORIUM: Opened regular season 30 with Annette Kellermann in Undine, supported by seventy performers from the Palace, London. Robert B. Mantell 7-12.—ACADEMY: Christie MacDonald in The Spring Maid will be the opening attraction 7-12.—MARYLAND: Valerie Bergere, Six American Dancers, Bobby Heath and Ruby Norton, Billy McDermott, Lillian Ashley, Alfredo, and Honora and Le Prince 23-28.—HOLLIDAY STREET: The Klimt and Gazzolo Stock co. offered The Boy Detective 23-28. Oklahoma 30-5.—EMPIRE: Matt Kennedy and The Tiger Lilies drew well 23-28. Miss New York, Jr., 30-5.—GAYETY: Queens of Paris proved fair attraction 23-28. The Social Maids 30-5.

ANNAPOLIS.—COLONIAL: Girl from Rector's Sept. 21; fair performance and business. Mutt and Jeff 27. Chauncey Keiffer 30-5.

MASSACHUSETTS.

FALL RIVER.—SAVOY: May Robson in A Night Out Sept. 18; excellent attraction and co., including Frank Harrington, Paul Decker, Ruth Quinn, Edith Conrad, and Eleanor Hall; Miss Robson received warm welcome and in her role was ideal; good attendance. Officer 666, matinee and night, 19, with strong co. headed by Gladden James, John J. McCabe, Julia Nagl, Margarite Matterson, and Daniel Hamilton, formerly a member of the Barry-Burke Stock co., and a local favorite, played well; large attendance. Primrose and Dockstader's Minstrels 21, with Raymond Wylie, Six Musical Browns, Four Harmonists, George Primrose, Lew Dockstader, and an excellent chorus; good performance; excellent attendance. Christie MacDonald in Spring Maid 23, with Charles McNaughton, Thomas Conkey, and Charles F. Hart; one of the best attractions ever seen here; S. R. O.—ACADEMY: Grace De Marr, Roberts and Roberts, George F. Hall, Reilly and Holmes, Sully and Larsen, Choate and Fulton, Blanche Huntington, Spellgel and Dunn, and Les Copeland; S. R. O.—PREMIER: Captain Brunswick's Big Western Show, Harry Bachlow, Miller and Russell, and Will Lacey; excellent attendance. —BIJOU: Elite Four, Billy Evans, Henry Lombard, Byrne Brothers in the New Eight Bells 23-28; good attendance.

NORTHAMPTON.—ACADEMY: Primrose and Dockstader's Minstrels Sept. 23 pleased good house. Aborn Opera co. in Bohemian Girl 24; fair attendance. Officer 666 28. Three Twins 30.

ATHOL.—ELLSWORTH OPERA HOUSE: Common Law Sept. 19; excellent business; Doris Woolbridge and Madge Tyrone scored. Officer 666 27.

LOWELL. — PLAYHOUSE: Drama Players in When Knighthood Was in Flower Sept. 30-5. Before and After 7-12. John Glavde's Honor 14-19.

MICHIGAN.

KALAMAZOO. — FULLER: Arthur Chatterdon and co. Sept. 16-21; broke the house record for attendance; playing to capacity; the entire week. The Modern Eve 23 delighted large audience.

COLDWATER. — TIBBITS: Rosary Sept. 17; fine performance; enthusiastic audience. Harry Bulger in Flirting Princess 25. Oliver Twist, photoplay, 27. Girl from Smoky Hollow 30.

ADRIAN. — CROSWELL OPERA HOUSE: Chicago Stock co. Sept. 23-28 gave satisfaction.

MINNESOTA.

NORTHFIELD.—AUDITORIUM: Paid in Full 13 pleased a good house. Shepherd of the Hills 20.—ITEMS: The McOtto Amusement Co. has leased the Ware Auditorium, and will give photoplays on nights not taken by other attractions.—The Gem Theater gives motion pictures to good business.

WINONA.—OPERA HOUSE: Chauncey Olcott in Isle of Dreams Sept. 16; excellent co.; capacity. Divorce Question 19; good business. Yankee Doodle Boy 22; good co. and business. Frank Winninger co. 23-29.—ITEM: Holly Shepard is putting on a big Rike' minstrels Oct. 7, 8.

MISSISSIPPI.

JACKSON.—CENTURY: Common Law Sept. 18; fair houses. The Balkan Princess 28. The Confession 1. Naughty Marietta 8. Louisiana Lou 10. McFadden's Flats 15. Al. G. Field 21. Fiske O'Hara 30.

MISSOURI.

KANSAS CITY.—SHUBERT: Rose of Panama Sept. 22-28; biz week. Chapine, Roger Gray, Richard Temple, Charles J. Udell, John R. Phillips, Eveleen Dunmore, and Lucy Monroe pleased. Whirl of Society 29-5.—WILLIWOOD: Motion pictures of Paul J. Rainey's African Hunt 22-28 drew well. Thomas W. Ross in The Only Son 29-5.—GRAND: The Traveling Salesman 22-28; Shea Camp scored. Chauncey Olcott in Isle of Dreams 29-5.—AUDITORIUM: Tillie's Nightmare 22-28; won many laughs at each performance; Lucille Ward had the role so successfully played by Marie Dressler, and did splendidly. Red Head 29-5.—CENTURY: The Yankee Doodle Girls 22-28; opening to big audiences; John E. Riley, Lillian Keeler Frankie Rice and co. furnished plenty of entertainment. Sam Rice 29-5.—GAYETY: The Love Makers, with Sam Howe, 22-28; satisfactory business; Florence Bennett was a feature. Robinson Crusoe Girls 29-5.—ORPHEUM: Everywife was headliner 22-28; usual crowds. —The Wyoming Romance was the tenliner at the Empress 22-28; large audiences.—The usual

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big twelve-act bill at the Garden was well received by large crowds 22-28; John and Mae Burke were favorites.——Felice Lyne and Orville Harrold will be heard in concert under the auspices of the Ararat Shrine at Convent on Hall 7. The Sells-Floto Circus gave two performances 23 to crowds.

ST. JOSEPH. — TOOTLE: White Squaw Sept. 22-25 by a capable co.; crowded.——LYCEUM: Louisiana Lou 22 23; excellent co.; Freddie Nice, Samuel Liebert, and Cecelia Novasio made decided hits; good business. Traveling Salesman 29-2.——LYRIC: William Grew Stock co. reopened this theater 29 with Leona

JEFFERSON CITY.—JEFFERSON: The Common Law by an exceedingly good co. 13; interested good-sized audience. —ITEM: The Star, a motion picture theater, owned by M. O. Holtschneider and William Lacke, will be enlarged to permit of 300 additional seats.

LOUISIANA. — BURNETT-BUELL: Louisiana Lou; excellent production, to good business. Bernhardt moving pictures 18. The Fortune Hunter 28.

HANNIBAL.—PARK: Photoplay pictures of Camille Sept. 19, 20; good; business satisfactory. Louisiana Lou 26.

NEBRASKA.

LINCOLN.—OLIVER: Rosary Sept. 18; fair business. Holbrook Blinn in Romance of the Underworld 19 delighted capacity.——ORPHEUM: Mrs. Louis James and co., Empire Comedy Four, La Petite Mignon, Lockhart and Leddy, Muriel and Frances, Benson and Belle, and Robert De Mont Trio; pleased large audiences 16-21.

NORFOLK. — AUDITORIUM: Officer 666 Sept. 18 opened season; capacity. Stetson's U. T. C. 24.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE: Carleton Sisters, Toohey's, De Grant and McClellan, and pictures Sept. 19-21; pleased fair business. Fortune Hunter 23; poor house; deserved better. Three Twins 25; fair business.——ORPHEUM: Three Society Girls, Lambert Brothers, and pictures pleased good business 16-21.——LYRIC: Barlowa, Frizzo and Pietrot co., Omar, and pictures 16-21; good business.——ITEM: Star was reopened 21 by the Star Amusement Co., Inc. Augustine J. Peverada, formerly of the Congress Theater, Portland, Me., will be manager.

MANCHESTER.—PARK: Paul Marcel and co. in L'Amour Vainquer pleased good house Sept. 16. Trail of the Lonesome Pine 17 deserved better patronage. Pink Lady broke attendance record 23. King-Lynch Players opened 30 in Alias Jimmy Valentine.——AUDITORIUM: Ye Old Home Choir, Pewitt and co., Johnny Neff, and photoplay drew well 23-25. Dewar's Comedy Circus, the Conders, the McFarlands 26-28.——ITEM: Stephen Boisclair has been engaged to sing illustrated songs at the Queen.

PORTSMOUTH.—THEATER: Primrose and Dockstader's Minstrels Sept. 19; good business.

NEW JERSEY.

CAMDEN. — TEMPLE: Third Degree Sept. 21-25; good co.; scored instant favor; Jane Lowe and John Adair gave fine interpretations; Richard Barrows, David Walters, Richard Marsden, Lee Metford, Charlotte Huntington, Dana Rowland, Ada L. Barbour, and Edward O'Connell were also popular. The players remain in repertoire. Home, Sweet Home 26-28. Deep Purple 30-2; fine business. — BROADWAY: House That Jack Built 23-25; good business.——GRAND: Photoplays.

BRIDGETON.—CRITERION: The Traveling Salesman, with Robert Lee Allen, 7; good, to fair business. The Girl in the Taxi 11; excellent co.; gave satisfaction, to a large audience.

HOBOKEN.—GAYETY: The Prosecutor failed to please; Noel Travers played the principal role; supporting co. not up to the standard

RED BANK.—LYCEUM: The Girl from Rector's to big house 6; good performance. Kirk Brown in repertoire week of Oct. 8.

NEW YORK.

ELMIRA.—LYCEUM: Lyceum Stock co. in Charley's Aunt Sept. 23-25, and 27, 28; large and delighted houses; good work by Harry Wilgus, Godfrey Matthews, Eugene La Rue, Laurence Dunbar, Fred Emerson, George MacEntee, Helen Blck, Ernestine Morley, Frances Williams, and Rue Fisher. Baby Mine 26; good house; pleased.——MOZART: Edward's Circus, Fox and Ward, Gonne and Cornette, and Spector Brothers 23-25; excellent business and bill.——MAJESTIC: Kid Canfield, Six Sunshine Girls and Boys 23-25; large houses; pleased.——ITEMS: George Van Demark, formerly manager of the Majestic, has purchased a half-interest in the Lyceum, Amsterdam, N. Y., and will manage it under the corporate name of the Van-Halstead co.——George MacEntee has been made stage-manager of the Lyceum Stock co.

SYRACUSE. — WIETING: Sothern-Marlowe in Twelfth Night and Hamlet to capacity at advanced prices Sept. 23, 24.——EMPIRE: Charles Cherry in Passers-By 20, 21; light business. Eddie Foy in Over the River drew well 23.——BASTABLE: Fortune Hunter 19-21; good business. Behman Show, with Lew Kelly and Watson Sisters; lively performances to large audiences 23-25.

OGDENSBURG.—OPERA HOUSE: Girl of My Dreams Sept. 19 pleased S. R. O. School Days 24; small audience. Margaret Illington in Kindling 26. Rose of Kildare 27.——THEATORIUM, BIJOU, STAR, and LYRIC: Picture houses; packed during Fair Week.

BATAVIA. — DELLINGER: Opened with Human Hearts Sept. 18, 19; fair business. De Rue Brothers' Minstrels 20, 21; capacity. Gamblers 24; good business. Howe's moving pictures 25. Stetson's U. T. C. 28. Lynn Stock co. 30-6.

AUBURN.—JEFFERSON: Margaret Illington in Kindling Sept. 23 pleased fair house. Bohemian Girl 26; good business. Gamblers 30. Girl in the Taxi 1. Mutt and Jeff 3. Paul Rainey pictures 5.

PENN YAN. — SAMPSON: The Gamblers Sept. 20; good co.; fair business. Stetson's U. T. C. 25. Servant in the House 28. One Day 30. Ben Toy's Musical Comedy co. 7-9.

ITHACA. — LYCEUM: Sothern-Marlowe in Hamlet Sept. 25. Baby Mine 28. Servant in the House 30. Girl in the Taxi 1. Excuse Me 2. Rainey's pictures 3. Howe's pictures 4, 5.

WATERTOWN.—CITY OPERA HOUSE: Madame Sherry 9; good business.——ORPHEUM: Sharpley Theater co. 9-14 in repertoire of plays; business fair.

GLENS FALLS.—EMPIRE: The Bohemian Girl 11; capacity; excellent production. The Common Law 12. Mutt and Jeff 16.——PARK: Good vaudeville bills.

SODUS. — NEW OPERA HOUSE: De Rue Brothers' Minstrels 14; satisfaction, to large audience. Mutt and Jeff 30. Ben Greet's Players in Comedy of Errors Oct. 10.

JOHNSTOWN.—GRAND: Primrose and Dockstader's Minstrels Sept. 25. School Days 30. Three Twins 7. Bunty Pulls the Strings 9.

PERRY.—AUDITORIUM: Jack Lynn Stock co. Sept. 16-21; S. R. O. every night; satisfied houses. Madame Sherry 26. Girl in the Taxi 3.

NEWARK. — OPERA HOUSE: Vaudeville and moving pictures Sept. 18-21; good business. Gamblers 25. One Day 1. Stetson's U. T. C. 3.

WELLSVILLE.—BALDWIN'S: The Price Sept. 20; good business. One Day 24; light business. Mutt and Jeff 15.

CORTLAND.—THEATER: Stetson's U. T. C. co. 19. School Days 21.——TEMPLE: A Cowboy's Sweetheart 14.

CORNING. — OPERA HOUSE: Beverly of Graustark 19. The Gamblers 21. U. T. C. 25. The Servant in the House 27. Baby Mine 30.

SARATOGA SPRINGS. — BROADWAY: Bunty Pulls the Strings Sept. 19; excellent co. and business.

GENEVA.—SMITH: The Price 12 pleased good house. School Days 18; large house.

HERKIMER. — GRAND OPERA HOUSE: Beverly of Graustark 10 pleased crowded house.

LYONS. — MEMORIAL: School Days 17 pleased capacity. The Gamblers 26.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN: Sheehan Opera co. in Il Trovatore Sept. 21 pleased good house. Bought and Paid For 23 delighted big business; George MacQuarrie especially good as Robert Stafford. Chocolate Soldier 28.——ITEM: Manager Kavanaugh, of the Grand, has purchased a site, and next season will open a vaudeville house.

OHIO.

NEWARK.—AUDITORIUM: George Evans's Minstrels, to packed house, Sept. 19. Howe's Pictures 22; excellent business. Sousa's Band 23; large audience. Freckles 26. Mae La Porte Stock co. 30-5, except 4, when Louisiana Lou is booked. Carnegie Polar Pictures 9, 10. Bohemian Girl 12. Marple-Norris Musical Comedy co. 14-16. Smart Set 18. Rosary 19.——ITEM: L. J. Boyce has been appointed manager of the Orpheum in place of Mortimer Bassett, who recently resigned to join the Priscilla Theater force in Cleveland. The Orpheum reopened 30, playing Sun vaudeville.

EAST LIVERPOOL.—CERAMIC: Freckles Sept. 21 pleased good business; Perry Golden in leading role deserves mention. John W. Vogel's Minstrels 23 failed to please good business. U. T. C. 28. Carnegie Alaskan Pictures 30, 1. Beverly 2. Fortune Hunter 5. The Woman 8.——AMERICAN: Hartman-Wallace Players in Power Behind the Throne 16-18. Parson and the Waif 19-21 pleasing good business. Girl from Out Yonder 23-25.——LYRIC and COLUMBIA: Motion pictures to usual good returns.

YOUNGSTOWN.—GRAND OPERA HOUSE: The Deep Purple, with Wright Huntington Sept. 19 played to large and well-pleased business. Freckles 20; fair co., to good business. George Evans's Honey Boy Minstrels 21 played to packed houses. Carnegie Polar motion pictures 23, 24; large business. United States Marine Band 25 played to well-pleased business.——PARK: Travato 23-25. Lewis and Fields 23-28 playing to large houses.——PRINCESS: Vaudeville and pictures 23-25; large and well-pleased house.

ZANESVILLE. — SCHULTZ: Sousa's Band Sept. 23 delighted capacity. Virginia Root was the soprano Nicoline Zedeler violinist, and Herbert L. Clarke cornetist. Freckles 25 pleased good business. Girl of the Mountains 28; good business. The City 30.——ORPHEUM: Gus Sun's Minstrels 23-25 pleased capacity.

SPRINGFIELD.—FAIRBANKS: Putting It Over Sept. 18; well received by good house. Howe's pictures 20 to capacity. Sousa's Band 28. Yankee Prince 3. U. T. C. 5. Neil O'Brien's Minstrels 8.——NEW SUN: Harry Bestry, Daisy Cameron Leon, and Adeline Sisters 23-28; good patronage.

FREMONT. — OPERA HOUSE: Chicago Stock co. Sept. 16-22; largest week's business co. has ever had here. Plays: Stampede, Fourth Estate, Going Some, York State Folks, Faust, In Missouri, Busy Izzy 25.

NORWALK. — GILGER: George Sidney in Busy Izzy Sept. 24 pleased packed house. Howe's pictures 25 to satisfactory returns. Aborn Opera co. in Bohemian Girl 4. Freckles 5 Smart Set 8.

PORTSMOUTH.—GRAND: Al. H. Wilson in If Happens in Potsdam Sept. 23; fair house. Banker, the Thief, and the Girl 28. Night Riders 3. Wolf 5. Hutton-Bailey Stock co. 7-12.

AKRON.—GRAND: The Penalty Sept. 19-21 pleased good business. John O'Donnell in Rollicking Shannon 23-25; excellent production, to capacity each performance.

WOOSTER.—OPERA HOUSE: Vogel's Minstrels Sept. 18 pleased good house. Sousa's Band 25; a treat to music lovers; good house.

FINDLAY. — MAJESTIC OPERA HOUSE: Marshall Farnum in Littlest Rebel Sept. 20; good co.; fair house.

KENTON.—GRAND: Littlest Rebel Sept. 20; capacity.

OKLAHOMA.

OKLAHOMA CITY. — FOLLY: George Stanley, Kreis's Trio, Those Three Girls Herbert and Dennis, and Fun on the Boulevard Sept. 22-28; big business.——LYRIC: Jack Rosleigh Stock co. in Billy 22-28; capacity.——METROPOLITAN: North Brothers' Stock co. in Nine Mouse 22-28; good business. Buffalo Bill's Wild West 19; S. R. O.——ITEMS: Oklahoma State Fair opens Sept. 24 for two weeks.—Theodore Roosevelt will be here for opening, and 50,000 visitors are expected.

OREGON.

PORTLAND.—HEILIG: Raymond Sept. 15-22; large attendance. Baby Mine 23-28. The Heart Breakers 30-5.——BAKER: The Call of the North; crowded houses; Robert Conness scored as leading man.——ORPHEUM: Ofelos's Manon Opera co. 23-30.

PENNSYLVANIA.

SCRANTON.—LYCEUM: U. T. C. Sept. 19; business good. Aborn Opera co. in Bohemian Girl 21; co. and business excellent; Wilmont C. Goodwin, Henry Taylor, Detmar H. Poppin, Nelia Brown, and Helena Morrill merit special mention. Mutt and Jeff 23; business excellent; Richard F. Freeman as Mutt and Gus Alexander as Jeff were excellent; Dorothy Stone, Augusta Lang, Julia Rooney, and Walter Brower pleased. My Wife's Family 24, 25; good co.; excellent business; Arthur Clamage, Harry Codaire, Minnie Emmet, Carmen Levee, and Lillian Ardell were excellent. Girl in the Taxi 26. Angelus 28. Faust 30. William H. Crane 1. Excuse Me 4. Concert 5.——COLUMBIA: Monte Carlo Girls 23-25; business excellent. Girls from Reno 30-2. Moulin Rouge 3-5.——POLI: The vaudeville season opened 23 with Simon and Osterman, Borden and Shannon, Del Franco's Miniature Circus, Ben Linn, Robert H. Dodge and co., Bachlor Stewart and Kelly, and Lew Palmore to capacity.

SUNBURY.—THEATER: Typhoon Sept. 25; large audience. Excuse Me 8. Girl in the Taxi 12. Freckles 19. Henrietta Crosman 20.——ROLLING GREEN PARK THEATER: Clara Turner Stock co. 23-28 in Blue Mouse, with Jim Hammond, Billy Barry, Tommie Turner, William Binder, Fred Beaudoin, Jack Whiteside, Fred Hoey, Tom Joyce, Charlie Marsh, Charlie Bunting, Maurice Geary, George Mussarie, Pearl Ottenmiller, Jeane Wardley, Helen Brandon, and Clara Turner deserve mention for clever work. Park season closed.

WASHINGTON. — GLOBE: Introduce Me Sept. 20; well staged and costumed; pleased fair business; Della Clarke was well received and scored. Girl of the Mountain 21; business fair. Vogel's Minstrels 26. Kibbee and Martin's U. T. C. 27. Freckles 28. Winifred St. Clair Stock co. 30-5. Girl from Rector's 8.

TAMAQUA.—MANILA GROVE PARK THEATER: Paul Burns Stock co. closed a successful season of ten weeks.——FAMILY: May West, Eva Collins, and moving pictures to capacity 16-23.——LIBERTY: Moving pictures, illustrated songs; good houses.——NEMO: Moving pictures; good business.

HARRISBURG.—MAJESTIC: Aborn Opera co. produced Bohemian Girl to good business Sept. 20. Quaker Girl to good business 22. U. T. C. 23-25; fair business. Tom Lewis 26. Smart Set 27. Madame Sherry 28. My Wife's Family 30-2.

McKEESPORT.—WHITE'S: Cherry Blossoms Sept. 21 pleased large business; Ethel Hall received much applause; Jack Rose, Jack Perry, and Frank Dobson were well received. Faust 23-25; fair business. Billy the Kid 26. Gay Widows 28. The City 30-2.

CONNELLSVILLE. — SOISSON: One Day Sept. 9; splendid performance; good business. Madame Sherry 12 pleased big house. Billy the Kid 21; S. R. O. Kibbie's U. T. C. co. 24; two packed houses. Vogel's Minstrels 28. Freckles 7.

CHAMBERSBURG.—NEW THEATER: Introduce Me Sept. 16; good business. Girl from Rector's 19 pleased good attendance. Baby Mine 20; good business. Cowboy's Sweetheart 21; fair house. Over Night 30.

WILLIAMSPORT. — LYCOMING: Motion pictures Sept. 23-28. Howe's pictures 30.——FAMILY: Specialties and motion pictures 23-28; good business.——ITEM: E. G. Johnson, the new local manager, is making many friends.

WEST CHESTER.—OPERA HOUSE: The Grayce Stock co. Sept. 23-28 pleased capacity in Man on the Box, Mummy and the Humming Bird, The Devil, Girl from Sherry's, Paid in Full, and Three Weeks.

GREENSBURG.—ST. CLAIR: The Winifred St. Claire Stock co. Sept. 23-28 in Turning Point, American Girl, One He Loved, Lena Rivers, Girls, and 'Way Down South; business good.

HAZLETON. — GRAND: Mr Wife's Family Sept. 23 pleased a well-filled house. The Girl in the Taxi 25; excellent co. and performance, to good business.

JOHNSTOWN. — CAMBRIA: Cherry Blossoms Sept. 20; good business. Kibble and Martin's U. T. C. 21; good business. Gay Widows 27. Billy the Kid 28. Girl from Rector's 1.

BRADFORD.—THEATER: One Day Sept. 19; small house. The Price 24; fair attendance. George Evans's Minstrels 24; large audience. Howe's pictures 26.

NEW CASTLE.—OPERA HOUSE: Horne Stock co. in Stampede Sept. 23-28. Boobs 30-5; excellent co.; big attendance.

DUBOIS.—AVENUE: Fortune Hunter Sept. 12; good business. Billy the Kid 17; excellent business. Freckles 24; good business.

CORRY.—LIBRARY: Fortune Hunter Sept. 21; large audience. Servant in the House 24; small but appreciative house. The Price 26.

POTTSVILLE.—ACADEMY: Vaudeville Sept. 16-21; good business.

SOUTH CAROLINA.

GREENVILLE.—GRAND OPERA HOUSE: The Goose Girl 18; very good business. Madame Sherry 24.——ITEM: Manager Whitmire is now manager of the Harris Theatre, Spartanburg, S. C., and states that he has booked an unusually large number of A1 attractions for the season of 1912-1913 for the two cities. Business is opening up well in both places.

COLUMBIA.—THEATER: Al. G. Field Sept. 20; good, to capacity. Madame Sherry 26. The Quaker Girl 1. Mutt and Jeff 2. The Traveling Salesman 3.

TENNESSEE.

BRISTOL. — COLUMBIA: Vaudeville Sept. 23-28, including Moore and St. Clair, Jean Finneran, Dollie Morrissey, Adams Brothers, Monohan, and motion pictures.

CHATTANOOGA.—LYRIC: The Confession pleased fair business Sept. 19. Mutt and Jeff 24. The Rose Maid 26.

TEXAS.

LA GRANGE.—THEATER: Grand Stock co. 9-14 (under canvas); playing Candidate for Congress, My Uncle from Japan, Better Way, Convict's Daughter, Capital Against Labor, Man of Mystery; capacity business. This is Mr. Grandi's third season here, and he has made a host of friends.——ITEM: Opera House has been torn down, consequently a Lyceum Course under the auspices of the Handel Club and tent shows will be all entertainments here this season.

GALVESTON.—GRAND: Season opened with McFadden's Flats 14 to big houses, matinee and night; Lew Hearn, Lew Wells, Ethel Green, Ethel Mae Hall, Ethel Davis, Ethel Clifton, Ethel Kirkwood, Ethel Hallowell, Ethel Ethelbert, Ethel Ethelbert, Ethel Ethelbert

ince and night.—QUEEN: Capacity business for initial bill, consisting of Bernard and Roberts, Charlotte Meyers, G. Molasso's Pantomime, Paris by Night, the R. A. G. Trio, Laughlin's Comedy Dogs and motion pictures 15-21.—ITEM: Charles E. Sasseen, formerly of Shreveport, La., the new manager of the Grand, has had the house completely renovated.

FORT WORTH. — BYER'S: Smart Set Sept. 18, 19 pleased good business.—MAJESTIC: Three Bartos, Pentelle and Valloria, Colton and Darrow co., Olivotti Troubadours, Moffett and Claire Trio, Adair and Hickey 16-21; good houses.—PRINCESS: St. Elmo 19-21; good business.—SAVOY: Wildfire 16-21; capacity.

EL PASO.—THEATER: Opened by Beverly of Graustark Sept. 14, 15; crowded houses; much pleased.—AIRDOME: Coney Island Musical Comedy co. still crowds them in. Week 15 the plays were Polar Kings and Wizard of Was. The engagement has been extended.

VIRGINIA.

PETERSBURG. — ACADEMY: The Rose Maid Sept. 23 to large and well-pleased audience.—LYRIC: Vaudeville and motion pictures 16-21; business fair.—ITEM: The Cockade has been sold to Richardson and Otey, of Richmond, Va., and Roy Holstein, of this city. Mr. Holstein will be manager.

STAUNTON.—BEVERLEY: Baby Mine Sept. 24; splendid performance; good business. Mutt and Jeff 30.—SAVOY, PALACE, and ART.: Vaudeville and pictures.

WASHINGTON.

SEATTLE. — MOORE: George Dameral in The Heart Breakers Sept. 19-21; fair business; the play was thoroughly enjoyed.—METROPOLITAN: McKee Rankin and co. closed three weeks' engagement with The Typhoon 15-22; attendance was not large.—SEATTLE: Billy Clifford and co. in The Girl, the Man and the Game 15-21; large houses.

SPOKANE.—AUDITORIUM: The Girl from the U. S. A. to fair business Sept. 16.

WEST VIRGINIA.

PARKERSBURG. — AUDITORIUM: Neil O'Brien's Minstrels Sept. 13 delighted good house. Al. Wilson 19 pleased good business. Introduce Me 25, 26 pleased fair business.

BLUEFIELD.—ELKS': Keith's Vaudeville Sept. 25-28. Introduce Me 30. Madame Sherry 5. Mutt and Jeff 7.

WYOMING.

LARAMIE. — OPERA HOUSE: Beverly of Graustark Sept. 30.

WISCONSIN.

STEVENS POINT.—GRAND OPERA HOUSE: Shepherd of the Hills Sept. 10; well received; big house. Frank Winninger co. 11-15; presented A German Gentleman, At Valley Forge, He Came from Milwaukee, Man Who Stood Still; delighted packed houses. Officer 666 24. The Kissing Princess 26.—ITEM: The local fair 10-14 was a great success and brought crowds.

RACINE.—THEATER: Get-Rich-Quick Wallingford Sept. 16 drew well. Dave Lewis in Don't Lie to Your Wife 25. An Orphan's Prayer 29. Officer 666 5. Within the Law 13. Maud Powell 14.—NEW ORPHEUM: Musical comedy first four days of each week; scoring heavily. The Cat and the Fiddle 22-25.

GREEN BAY.—THEATER: Divorce Question Sept. 7, Kissing Princess 11; both to good business. Chocolate Soldier 16; packed house; fine performance. Khyl's Bohemian Band 17; light business. Blue Mouse 21; fair business. Get-Rich-Quick Wallingford 24. Officer 666 29.

FOND DU LAC.—HENRY BOYLE: Blue Mouse 19; good business. Spider and the Fly 22; fair business. Get-Rich-Quick Wallingford 26. Oliver Twist Pictures 28, 29. Parsifal 1. Officer 666 6.

EAU CLAIRE.—GRAND: Schaar-Wheeler Trio Sept. 16-21; good houses. Officer 666 22; packed house.

CANADA.

MONTREAL, QUE. — HIS MAJESTY'S: Alice Lloyd in Little Miss Fix-It Sept. 23-28 again scored, and her songs and acting seemed as popular as ever. She was ably supported by James C. Lane, Lionel Walsh, and a capable co. Christie MacDonald in The Spring Maid 30-6.—PRINCESS: Over Night played its second engagement at this house 23-28, and seems to have lost none of its mirth-provoking qualities. Thomas Emery, Francine Larrimore, Clyde Hunniwell, Ada Stirling and Robert Kelly are the chief scorers. The Blindness of Virtue, for the first time in America, 30-6.—ORPHEUM: Zelda Sears was headlined 23-28, and scored; Maud Lambert and Ernest Ball also did a good turn.—ROYAL: Edna May Spooner in The Price She paid proved interesting 23-28.—GAYETY: Rose Sydell's London Belles gave a performance above the average burlesque 23-28.

TORONTO, ONT.—Bunty Pulls the Strings returned to the Royal Alexandra Sept. 23-28; audiences lavish in appreciation; special mention is deserved by Molly Pearson as Bunty.—PRINCESS: Donald Brian in The Siren 23-28; capacity. Next to the star honors went to John Morgan, Will West, and Ethel Cadman.—GRAND OPERA HOUSE: Fortune Hunter delighted capacity houses 23-28.—SHEA'S: Bell Family, Andrew F. Kelly, Williams, Thompson and Copeland, Woods and Wells, Mack and Walter, McIntyre and Grooves, Archie Onri, and Rosalind Coghlan and co.

REGINA, SASK.—THEATER: In Old Kentucky Sept. 9, 10; good business. Old Homestead 12-14; large business; William Lawrence as Joshua Whitcomb deserves special mention. The Walls of Jericho, by Regina amateurs, 11; repeated former success. Constance Crawley in The Second Mrs. Tanqueray and The Marriage of Kitty 16-18 deserved better business. Paul Gilmore in The Havoc 20, 21; good business.—ITEM: G. F. White has been appointed treasurer of the Regina Theater in place of William Armour, who has gone to Calgary, Alta.

CALGARY, ALTA.—SHERMAN GRAND: In Old Kentucky Sept. 16-18; fair business. Orpheum Vaudeville 19-21; big business; Neille Nichols, Amelia Bingham, Frank "Silvers" Oakley, and Frank Morrell.—EMPIRE: Good vaudeville; Ned Wayburn's Minstrel Misses headlined; capacity.—LYRIC: Juvenile Bostonians 16-21 (Cosgrove and Lang) pleased good business with repertoire.—SHRINERS' HALL: Madame Schumann-Heink 18 created the most profound impression of any artist heard here. Her glorious voice and complete art were a delight.

LONDON, ONT.—GRAND OPERA HOUSE: Kiss Waltz Sept. 19; fine performance; large, pleased audience. A Scrape o' the Pen 21; fair attendance; play well received. The New Barmaid 22, 23; amusing performance, though without much merit except several vocal and dance numbers which were heartily encored; attendance average.

MOOSE JAW, SASK. — CITY: Constance Crawley and English co. in The Second Mrs. Tanqueray Sept. 19; excellent co.; fair business.—ITEM: The Grand Theater, another new picture theater, was opened 2. It has a seating capacity of 400. A. D. Nicholson is the manager.

BRANTFORD, ONT.—GRAND OPERA HOUSE: David Bispham Sept. 24; excellent programme. Light Eternal 23, 24; good business. Girl of My Dreams 26. Ali Nasimova 28 in The Marionettes.

ST. JOHN, N. B.—OPERA HOUSE: Royalty Entertainers, with Dorothy Parker, Harker Nichols, and Annie McKillop Sept. 23-28; large houses. William Hawtrey in Dandy Dick 10-12.

ENGAGEMENT DEPARTMENT

Players and others at liberty and companies wanting people are invited to send their announcements for publication under this head free.

At Liberty—Dramatic.

Bernard Greene, young Juvenile man, wishes position in permanent stock company. 2424 Ridge Avenue, Philadelphia, Pa.

David Stanwood, heavies or anything cast for except leads. Stock, one piece or repertoire. 48 Lena Park, Dorchester, Mass.

Jas. T. Allen, agent or road manager, ten years experience. Responsible managers only. 159 Bradstreet Avenue Revere, Mass.

Juvenile—stock or road. Address Ford Gaither, 3720 Liberty Ave., Pittsburg, Pa.

Leads or second business, wardrobe, experience and ability. Miss Goldie Correll, 3405 First Street, Des Moines, Iowa.

Laura Cleaver, leads, heavies or second business, experience, wardrobe and ability. 167 Bartlett Street, Rochester, N. Y.

Wen Sheridan, leading business and heavies: Frances Short—leads, soubrettes, ingenues, specialties. Wardrobe, appearance, ability. Sheridan and Short, Denton, Md.

O. M. Paul, comedian and producing director: Kitty Ray, singing and dancing soubrette. O. M. Paul, Cheyboygan, Wis. 332 Nevil Block.

Wanted—Dramatic.

Leading man for Buckingham Stock Co., Rhinebeck, N. Y., week Sept. 30.

Juvenile man and other good repertoire people in all lines, those doing specialties preferred. Chas. P. Gilmore, Hippodrome Theater, Oswego, N. Y.

General business man and woman. Al Gould, Albia, Iowa.

Good dramatic people in all lines for stock engagements. J. M. Dubbs, 411 Century Building, St. Louis, Mo.

Stock man, for heavies and characters. Haiaphil Stock Co., Hamilton, Ohio.

Repertoire people in all lines. Avis Paige Stock Co. Joe Morrison, Empire Theater, Salem, Mass.

Good, legitimate dramatic people. Hilliard Wight, Rolfe, Ia.

Ingenue, leading woman, good general business actor with specialties, woman for second business, ingenues and some characters. Hillman's Ideal Stock Co. Solomon, Kan. Oct. 7-9.

Man for leads, heavies and general business, two good general actors, good versatile woman for leads and ingenues, those doing specialties preferred. National Stock Co. Joe Frank, Ackley, Ia.

Ingenues, soubrette, heavy woman and man, comedian and juvenile man, those doing specialties preferred, all winter engagement. Manager Ben Lumley, Crystal Palace, Wilmington, N. C.

At Liberty—Miscellaneous.

Band and orchestra leader, violin and cornet, and wife for piano. W. F. Gilmore, Fairmont, Neb.

Agent. Harry B. Bussing, 10 Summer Street, Norwalk, Conn.

Pianist, first-class arranger and director—A. F. of M. Address V. L. 307 W. Erie Avenue, Loraine, O.

Cornet player, capable of leading band. Harry L. Abbott, Fairfield, Ill.

Agent, A. C. West, Tacoma Building, Jackson, Mich.

Violinist and pianist, man and wife, prefer picture show. Wm. Fleeger, Brookport, Ill.

Agent, Floyd Trover, 1010 Twenty-fifth Street, Beaver Falls, Pa.

Agent. Address Agent, Fayettville, Ark.

Musical director pianist, A. F. of M., experienced in vaudeville. Address Musical Director, 217 (A) President Street, St. Louis, Mo.

Experienced reader for entertaining company. Address Claire J. Kennedy, 23 Landseer Street, W. Roxbury, Mass.

Pianist, double stage and band. Geo. Bailey, East Hickory, Forest Co., Pa.

Wanted—Miscellaneous.

Musicians of all kinds, with good doubles, for band and orchestra. Address DeRue Bros. Minstrels, Newark Valley, N. Y.

Violinist for vaudeville, must handle standards. J. B. Trent, Lynchburg, Va.

Young lady piano player. Address Burt Stoddard, Boonville, N. Y.

Cornetist, must be experienced theatre man. Guy Gunman, 1345 Buchanan Avenue, St. Joseph, Mo.

Man about 35, good light comedian for vaudeville sketch. Address by mail for appointment. Miss Walters, Hotel York, N. Y.

Location for permanent stock by organized company, want to hear from house managers wanting first class repertoire company in N. J. and Penn. Address Verne Alderman, 1258 S. Forty-ninth Street, Pleasantville, N. J.

The Clerks of Kittery

A Comedy

By Arthur W. Sanborn

Persons Represented

FRANKLIN HALE, FLASHER MARLIN, TOM HARNEY } *Clerks at the Navy Yard.*
HARNEY, SR., *a government official.*
CAPTAIN TITUS, *a sea-captain.*
CAPTAIN LANNON, *a retired sea-captain.*
PETER, *an old sailor.*
ROCKET, *a Portsmouth officer.*
JENKINS, LAGASSE } *Maine officers.*

LUCRETIA WAYNE, *a widow, daughter of Captain Lannon.*
EUNICE, *her daughter.*
LUELLA, *her niece.*
DOLPHIN, *wife of Peter.*
NANCY, *wife of Captain Titus.*
PEGGY, *their daughter.*
JANE, *housekeeper for Captain Lannon.*
ANNETTE, *a housemaid.*
A CLERGYMAN, *several* CLERKS, *and others.*

Scene.—PORTSMOUTH *and* KITTERY.

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RECORD OF DEATHS.

LEON GANDILLOT, author of L'Ex and other successful French plays, died in Paris on Sept. 22.

MRS. HANNAH M. FRENCH, mother of Mrs. Charles E. Evans, Mrs. William Hoey and Mrs. Eva Phipps, died at her home in this city on Sept. 15. She was a life member of Laurel Chapter, Order of the Eastern Star.

LOUIS WASHBURN, who had been associated with the Smith Greater Shows, having started that attraction from Lansing, Mich., dropped dead in the street in this city on Sept. 19.

AARON MORGANBESSER, a Yiddish tragedian popular in the Ghetto, died at Gouverneur Hospital in this city on Sept. 20. A widow and two children survive.

ELIZABETH LE ROY (of Le Roy and Clayton) died Sept. 18 at Green Lake, Wis. of acute uremia at the age of 16 years 3 months and 13 days. The remains were brought to the home of her only brother, Charles Sowter, Fall River, Mass., where the funeral services were held 22, and were very largely attended by members of the profession. Interment was at Oak Grove Cemetery, Fall River, Mass.

MRS. EDWARDS, mother of Al Edwards, musical monologist, died Sept. 18 in New York, aged seventy. Mr. Edwards was called home from Attleboro, Mass., by the news.

WILLIAM MARBLE died of Bright's disease on Sept. 13 at the S. R. Smith Sanitarium, Staten Island, N. Y., whither he had gone from the Actors' Fund Home on June 28. He was a son of Danforth Marble. A widow, John Marble, his brother, and a sister, Emma, survive.

L. D. ZEITTER, known as Heine Henderson, a scenic artist, died at Mercy Hospital, Hamilton, O., Sept. 13. His last engagement was with the Lewis-Oliver Stock company.

BILLIE LACKAYE died on Aug. 23 at his sister's home, Terre Haute, Ind., of nervous prostration. His wife (Chrystal Benson) and two sisters survive.

HENRY E. ALCOTT, known for years in the Middle West as Bunk Allen, died in Chicago on Sept. 17. He had traveled with circuses for a long time before opening a saloon in the Windy City. It is claimed that he was the originator of "pink lemonade," and that the discovery happened when he was only fifteen years of age. As the story goes, he ran away with a circus and obtained the candy and lemonade concession. When mixing a tub of the lemonade he dropped some red-coated cinnamon candies in it and turned it pink. The sales were better that day, and afterward the colored beverage was a feature.

L. H. LANG, father of Rose Beaudet, died at Stockton, Cal., on Sept. 16 after a brief illness, aged seventy-six years.

ETTA LOUISE BUCKLEY, mother of Louise and Ernestine Buckley, died at her home in Detroit, Mich., on Aug. 31 of heart failure. Interment was made at Woodmere Cemetery, Detroit. Louise Buckley was about to open at the Park Theater, Youngstown, O., when advised of her mother's death.

ALBERT E. GROVENGER, of the firm of Lee and Grovenger, theatrical baggage transfer company, Albany, N. Y., died suddenly at his home in that city on Sept. 26.

ROBERT S. CLEMENTS, manager of the Pawnee Bill Wild West Show, and formerly manager of the Walter L. Mains shows, died Sept. 28 at Punxsutawney Hospital, Pittsburgh.

For Nervous Women

Horsford's Acid Phosphate quiets the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): Charlotte, N. C., 7. Columbia, S. C., 8. Charleston 9. Augusta, Ga., 10. Savannah 11. Jacksonville, Fla., 12.

"AFFAIRS" OF ANATOL (Winthrop Ames): New York city Oct. 14—indefinite.

ALIAS JIMMY VALENTINE (Liebler and Co.): Des Moines, Ia., 29-Oct. 2.

ANGLIN, MARGARET (Louis Nethersole): Chicago, Ill., Sept. 30—indefinite.

ARLISS, GEORGE (Liebler and Co.): Newark, N. J., 30-Oct. 5. Boston, Mass., 14-26.

BABY MINE (Wm. A. Brady): Richmond, Va., 2. Petersburg 3. Newport News 4. Norfolk 5. Soldiers' Home 7. Henderson, N. C., 8. Danville, Va., 9. Bedford 10. Princeton, W. Va., 11. Bluefield 12.

BABY MINE (Eastern; Wm. A. Brady): Detroit, Mich., 30-Oct. 5. Oswego, N. Y., 7. Watertown 8. Gouverneur 9. Ogdensburg 10. Plattsburg 11. Burlington, Vt., 12. Randolph 14. Northampton, Mass., 15. Cohoes N. Y., 16.

BACHELOR'S HONEYMOON (Gilson and Bradfield): Tripoli, Ia., 2. Waverly 3. Allison 4.

BALANCE, THE: Angola, Ind., 4.

BALANCE, THE (Co. A; A. J. Hicks): Escanaba, Mich., 2. Stephenson 3. Iron Mountain 4. Florence, Wis., 5. Wausau 7. Marinette 8. Oconto 9.

BEN-HUR (Klaw and Erlanger): Syracuse, N. Y., 7.

BILLY THE KID (Herbert Farrar): Piedmont, W. Va., 2. Thomas 3. Parsons 4. Elkins 5. Weston 7. Fairmont 8. Oakland 9 Buckhannon 10. Philippi 11. Martinsburg 12. Winchester 14. Carlisle, Pa., 15. Waynesboro 16.

BIRD OF PARADISE (Oliver Morosco): Milwaukee, Wis., 29-Oct. 5. Minneapolis, Minn., 6-12. St. Paul 13-19.

BLAIR EUGENIE (Nicoll and French): Philadelphia, Pa., 30-Oct. 5.

BLINDNESS OF VIRTUE (William Morris): Montreal, Can., 30-Oct. 5.

BLINN, HOLBROOK (William A. Brady): Salt Lake City, U. 30-Oct. 5. Provo 7. Ogden 8. Reno, Nev., 10. Sacramento, Cal., 11, 12. San Francisco 13-26.

BLUE BIRD (Messrs. Shubert): Chicago, Ill., Sept. 30-Oct. 26.

BOUGHT AND PAID FOR (William A. Brady): Toronto, Can., 30-Oct. 5.

BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26, 1911—indefinite.

BREWSTER'S MILLIONS (Al. Rich Producing Co.): Thief River Falls, Minn., 2. Warren 4.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): New York city 30-Oct. 5.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Buffalo, N. Y., 30-Oct. 5.

BUTTERFLY ON THE WHEEL (Lewis Waller): Minneapolis, Minn., 30-Oct. 5.

BURKE, BILLIE (Charles Frohman): New York city Sept. 9—indefinite.

CITY, THE (United Play Co.): Perry, Ia., 2. Atlantic 3. Ft. Dodge 4. Cherokee 5. Sioux Falls 6. La Mars 7. Storm Lake 8. Spencer 9. Algona 10. Emmetsburg 11. Canton, S. Dak., 12. Sioux City, Ia., 13. Madison, S. Dak., 14. Dell Rapids 15. Pipestone, Minn., 16.

CLARKE, DELLA: Parkersburg, W. Va., 2, 3. Marietta, O., 4. Bluefield, W. Va., 7. Roanoke, Va., 8. Pulaski 9. Abingdon 10. Bristol, Tenn., 11. Big Stone Gap, Va., 12.

COHAN, GEORGE M. (Cohan and Harris): New York city Sept. 23-Oct. 19.

C. O. D. (John Cort): Rochester, N. Y., 3-5. Buffalo 7-12.

COMING HOME TO ROOST (Harris and Selwyn): Boston, Mass., Oct. 14-Nov. 2.

COMMON LAW (Co. A; A. H. Woods): Cincinnati, O., 29-Oct. 5.

COMMON LAW (Co. B; A. H. Woods): Denver, Colo., 29-Oct. 5.

CONCERT, THE (David Belasco): Elmira, N. Y., 2. Williamsport, Pa., 3. Wilkes-Barre 4. Scranton 5.

CONFESSION, THE (J. T. Pearsall): Natchez, Miss., 2. Vicksburg 3.

CONFESSION, THE: Louisville, Ky., 3-5. St. Louis, Mo., 7-12.

COUNTRY BOY (H. B. Harris, Inc.): Louisville, Ky., 30-Oct. 5. Indianapolis, Ind., 7-12. St. Louis, Mo., 14-19.

CROSMAN, HENRIETTA (Maurice Campbell): Brooklyn, N. Y., 30-Oct. 5.

DALY, ARNOLD: New York city Sept. 28—indefinite.

DIVORCE QUESTION (Rowland and Clifford): Washington, D. C., 30-Oct. 5.

DIVORCE QUESTION (Rowland and Clifford): Webster City, Ia., 2. Iowa Falls 3. Independence 4. Waterloo 5. Moline, Ill., 6. Davenport, Ia., 7. Rock Island, Ill., 8. Clinton, Ia., 9. Savanna, Ill., 10. Galena 11. Dubuque, Ia., 12. Sterling, Ill., 13. Morrison 14. De Kalb 15. Rockford 16.

DREW, JOHN (Charles Frohman): New York city Sept. 2—indefinite.

EVERYWOMAN (Henry W. Savage): Montreal, Can., 14-19.

EXCUSE ME (Eastern; Henry W. Savage): Middletown, N. Y., 7. Newburg 8. Poughkeepsie 9. Amsterdam 10. Syracuse 11, 12. Toronto, Can., 14-19.

EXCUSE ME (Western; Henry W. Savage): Ithaca, N. Y., 2. Binghamton 3. Scranton, Pa., 4. Wilkes-Barre 5. Shamokin 7. Sunbury 8. Williamsport 9. Lock Haven 10. Huntington 11. Johnstown 12. Altoona 14. Latrobe 15. Greensburg 16.

FANNY'S FIRST PLAY (Messrs. Shubert): New York city Sept. 16—indefinite.

FARNUM, DUSTIN (A. H. Woods): Milwaukee, Wis., 29-Oct. 5. St. Paul, Minn., 6-12.

FARNUM, WILLIAM (A. H. Woods): Baltimore, Md., 30-Oct. 5. Washington, D. C., 7-12.

FAUST (Manley and Campbell's): Tomah, Wis., 2. Grand Rapids 3. Antigo 6. Shawano 8. Oconto 9. Iron Mountain, Mich., 10. Crystal Falls 12. Iron River 14. Ironwood 15. Bessemer 16.

FAVERSHAM, WILLIAM (J. D. Creede): Toronto, Can., 7-12. Buffalo, N. Y., 14-19.

FINAL SETTLEMENT (Wm. Wamsher): Ashland, Ill., 2. Virginia 3. Beardstown 4. Bluffs 5. Mindon 7. Carthage 8. Clayton 9. McComb 10. Alexis 11. Galesburg 12. Pekin 13. Manito 14. Lewistown 15. Ipava 16.

FINE FEATHERS (H. H. Frazee): Chicago, Ill., Aug. 12—indefinite.

FISKE, MRS. (Harrison Grey Fiske): Montreal, Can., 14-19.

FORTUNE HUNTER (Cohan and Harris): Detroit, Mich., 29-Oct. 5. Toledo, O., 6-9. Grand Rapids, Mich., 10-12. Chicago, Ill., 13-26.

FORTUNE HUNTER (Coast; Rowland and Clifford): Burlington, Ia., 2. Monmouth, Ill., 3. Galesburg 4. Kewanee 5.

FORTUNE HUNTER (Eastern; R. C. Chase): St. John, Can., 30-Oct. 2. Halifax 3-5. N. Glasgow 7. Amherst 8. Moncton 9. Chatham 10. Fredericton 11. Woodstock 12. Houlton, Me., 14. Caribou 15. Presque Isle 16.

FORTUNE HUNTER (Western; Ernest Schnabel): Mansfield, O., 2. Wooster 3. Alliance 4. E. Liverpool 5. Cambridge 7. Bellaire 8. Parkersburg, W. Va., 9. Athens, O., 10. Charleston, W. Va., 11, 12. Ironton, O., 14. Portsmouth 15 Statersville, W. Va., 16.

GAMBLERS, THE: Philadelphia, Pa., 7-12.

GAMBLERS, THE (Ed. McDowell): Towanda, Pa., 2. Waverly, N. Y., 3. Addison 4. Binghamton 5. Cortland 7. Oswego 8. Watertown 9. Carthage 10. Ogdensburg 11. Massena 12. Plattsburg 14 St. Albans, Vt., 16.

GARDEN OF ALLAH (Liebler and Co.): Chicago, Ill., Aug. 31-Oct. 26.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Philadelphia, Pa., Sept. 30-Oct. 12.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Chicago, Ill., 29-Oct. 12.

GIRL FROM RECTOR'S (Wm. Wamsher): Grinnell, Ia., 9. Des Moines 13.

GIRL FROM RECTOR'S (Wm. Wamsher): Washington, Pa., 8.

GIRL FROM U. S. A. (Woods and Chalker): Aberdeen, Wash., 2. Elma 3. Centralia 4. Kelso 5.

GIRL IN THE TAXI: Corning, N. Y., 7.

GIRL IN THE TAXI (Michael Faraday): London, Eng., Sept. 7—indefinite.

GLASER, VAUGHAN: Indianapolis, Ind., 30-Oct. 5.

GOOSE GIRL (Baker and Castle): Birmingham, Ala., 30-Oct. 5. Tuscaloosa 7. Meridian, Miss., 8. Tallulah, La., 9. Monroe 10. Arcadia 11. Shreveport 12. Natchitoches 13. Alexandria 14. Baton Rouge 15. Plaquemine 16.

GOVERNOR'S LADY (Messrs. Belasco and Elliott): New York city Sept. 5—indefinite.

GRAUSTARK (United Play Co.): Dixon, Ill., 2. Peru 3. Princeton 4. Monmouth 5. Rock Island 6. Strawberry Point, Ia., 7. Dversville 8. Independence 9. Cedar Rapids 10, 11. Marshalltown 12. Newton 14. Brooklyn 15. Tama 16.

GREYHOUND (Wagenhals and Kemper): Providence, R. I., 30-Oct. 5.

HE FELL IN LOVE WITH HIS WIFE (Robert Campbell): Warren, Pa., 2. Bradford 3. Oil City 4. Meadville 5.

HODGE, WILLIAM T. (Liebler and Co.): Springfield, Mass., 30-Oct. 2. Baltimore, Md., 7-12. Washington, D. C., 14-19.

HONEST JIM BLUNT (Liebler and Co.): New York city Sept. 16—indefinite.

HOUSE OF A THOUSAND CANDLES (Eastern; C. S. Primrose): Huntington, Ind., 2. Peru 3. Delphi 4. Decatur, Ill., 6. Streator 13. Toluca 14.

HOUSE OF A THOUSAND CANDLES (Western; C. S. Primrose): Kenosha, Wis., 6. Stoughton 7. Portage 8. Marshfield 9. Merrill 10. Rhinelander 11 Ironwood, Mich., 12. Ashland, Wis., 13.

IRVING PLACE (Dr. Baumfeld): New York city Sept. 26—indefinite.

JUNE MADNESS (Winthrop Ames): New York city Sept. 25—indefinite.

KINDLING (United Play Co.): Chicago, Ill., 29-Oct. 5.

KISMET (Harrison Grey Fiske): Chicago, Ill., Sept. 23—indefinite.

LITTLE MISS BROWN (William A. Brady): New York city Aug. 29—indefinite.

LITTLE WOMEN (William A. Brady): Pittsburgh, Pa., 30-Oct. 5.

LORAINE, ROBERT: New York city Sept. 30—indefinite.

MACK, ANDREW: Oakland, Cal., Sept. 16-Oct. 12.

MAN HIGHER UP (Jos. M. Gaites): Chicago, Ill., Sept. 15—indefinite.

MANN, LOUIS (Werba and Luescher): Philadelphia, Pa., 23-Oct. 5. Brooklyn, N. Y., 7-12. Jersey City, N. J., 14-19.

MAN OF HONOR: Montreal, Can., 30-Oct. 5.

MANTELL, ROBERT B. (William A. Brady): Philadelphia, Pa., 23-Oct. 5, Baltimore, Md., 7-12.

MASON, JOHN (Charles Frohman): New York city Sept. 19—indefinite.

MASTER OF THE HOUSE (Messrs. Shubert): New York city Aug. 22—indefinite.

MILESTONES (Messrs. Klaw, Erlanger and Brooks): New York city Sept. 17—indefinite.

MILESTONES (Messrs. Klaw, Erlanger and Brooks): Chicago, Ill., Sept. 23—indefinite.

MILLER, HENRY (Klaw and Erlanger): Washington, D. C., 30-Oct. 5. Pittsburgh, Pa., 7-12.

MILLION, THE (Eastern; Henry W. Savage): Fall River, Mass., 2. Providence, R. I., 3-5. Philadelphia, Pa., 7—indefinite.

NAZIMOVA, MME. (Charles Frohman): Buffalo, N. Y., 30-Oct. 2, Erie, Pa., 3, Columbus, O., 4, 5, Louisville, Ky., 7-9, Lexington 10, Indianapolis, Ind., 11-12.

NEVER DO WELL (Authors' Producing Co.): New York city Sept. 2-Oct. 12.

NEW SIN (Liebler and Co.): Chicago, Ill., Sept. 16—indefinite.

NEWMAN, JOSEPH (Clair Bosman): Fruita, Colo., 2. Clifton 3. Palisade 4. Rifle 5. Glenwood Springs 7. Red Cliff 8. Buena Vista 9. Salida 10. Westcliffe 11. Florence 14. Pueblo 15. Colorado Springs 16.

OFFICER 666 (Cohan and Harris): New York city Aug. 12—indefinite.

OFFICER 666 (Cohan and Harris): Oakland, Cal., 30-Oct. 2, Fresno 3, Bakersfield 4, San Diego 5, 6.

OFFICER 666 (Middle West; Cohan and Harris): Springfield, Mass., 30-Oct. 2, Hartford, Conn., 3-5, Bridgeport 9.

OFFICER 666 (Southern; Cohan and Harris): Oconto, Wis., 2, Fond du Lac 3, Kenosha 4, Racine 5.

O'HARA, FISKE (Augustus Pitou, Jr.): Schenectady, N. Y., 2. Troy 3. Glens Falls 4. Poughkeepsie 5. Jersey City, N. J., 7-12. Knoxville, Tenn., 14. Chattanooga 15, Atlanta, Ga., 16.

OLCOTT, CHAUNCEY (Henry Miller): Kansas City, Mo., 29-Oct. 5.

OLD HOMESTEAD (Coast; Frank Thompson): Nanaimo, Can., 2, Vancouver 3, 4, Bellingham, Wash., 5, Seattle 6-12, Tacoma 13, Olympia 14, Hoquiam 15, Aberdeen 16.

OLE OLSON (Ben Hendricks): Little Falls, Minn., 2. St. Cloud 3, Fergus Falls 4, Wahpeton, N. Dak., 5, La Moure 8, Jamestown 9, Carrington 10, Harvey 11, Anamoose 12.

OLIVER TWIST (Liebler and Co.): Boston, Mass., 30-Oct. 12.

ONE DAY (Blaney-Spooner Co.): Brooklyn, N. Y., 30-Oct. 5.

OTHER MAN (Cohan and Harris): Washington, D. C., 30-Oct. 5.

OUR VILLAGE POSTMASTER (Max C. Elliott): Amery, Wis., 2, Osceola 3, Barron 4, Ladysmith 7, Phillips 8, Westboro 9, Fifield 10, Prentice 11, Chetek 12.

OVER NIGHT (William A. Brady): Brooklyn, N. Y., 30-Oct. 5.

OVER NIGHT (William A. Brady): Lewiston, Me., 4.

PAID IN FULL (Eastern; C. S. Primrose): Lake City, Ia., 2, Rockwell City 3, Gilmore City 4, Rock Rapids 11, Sioux Falls, S. Dak., 13, Canton 14, Hawarden, Ia., 15.

PAID IN FULL (Western; C. S. Primrose): Seward, Kan., 5, Superior 11, Jamestown 12.

PAIR OF COUNTRY KIDS (O. Jay Smith): Benton, Ill., 2, Marion 3, Johnson City 4, Christopher 5, St. Genevieve, Mo., 6, Flat River 7, Fredericktown 8, Jackson 9, Charleston 10, Dexter 11, Poplar Bluff 12.

PARSIFAL: Oshkosh, Wis., 2, Appleton 3, Madison 4, Winona, Minn., 5, Minneapolis 6-12, St. Paul 13-19.

PASSERS-BY (Charles Frohman): Cincinnati, O., 30-Oct. 5, St. Louis, Mo., 6-12.

PASSING OF THE THIRD FLOOR BACK: Hartford, Conn., 1, 2.

PHILLIPS, AL, and LEILA SHAW (Edith Turner): North Bay, Can., 2. Sudbury 3. Sault Ste. Marie 5. Haileybury 10. New Liskeard 11. Cobalt 12.

POWER BEHIND THE THRONE (Frank Morse): Cleveland, O., 30-Oct. 5. Toledo 6-12. Indianapolis, Ind., 13-19.

PUTTING IT OVER (Frank Hatch): St. Paul, Minn., 29-Oct. 2. Minneapolis 3-5. Milwaukee, Wis., 6-9. Davenport, Ia., 10. Cedar Rapids 11. Des Moines 12. Kansas City, Mo., 13-19.

READY MONEY (H. H. Frazee): Waterloo, Ia., 2. Cedar Rapids 3. Iowa City 4. Des Moines 5. Burlington 6. Quincy, Ill., 7. Keokuk 8. Moline 10. Davenport, Ia., 11. La Crosse, Wis., 12. Minneapolis, Minn., 13-19.

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READY MONEY (H. H. Frazee): New York city Aug. 19—indefinite.
READY MONEY (H. H. Frazee and Wm. A. Brady): London, Eng., Aug. 12—indefinite.
REBECCA OF SUNNYBROOK FARM (Jos. Brooks): London, Eng., Sept. 2—indefinite.
RED HEAD (Louis Stern): Kansas City, Mo., 30-Oct. 5, St. Joseph, Mo., 6-9, Omaha, Neb., 10-12.
RICH MAN'S SON (H. R. Harris, Inc.): Atlantic City, N. J., 7-12, New York city 21—indefinite.
ROLLICKING SHANNON (A. McLeon): Toledo, O., 29-Oct. 5, Grand Rapids, Mich., 6-9, Ft. Wayne, Ind., 10-12.
ROSARY (Central: Rowland and Clifford): Hudson, O., 2, Tecumseh 3, Bowling Green 4, Findlay 5, Tiffin 8, Norwalk 12, Ashland 15, Kenton 16.
ROSARY (Circuit: Rowland and Clifford): Cleveland, O., 30-Oct. 5, Pittsburgh, Pa., 7-12, Youngstown, O., 14-16.
ROSARY (Coast: Rowland and Clifford): Clyde, Kan., 2, Clay Center 3, Salina 4, Manhattan 5, Abilene 7, Herrington 8, Eldorado 9, Anthony 10, Winfield 11, Arkansas City 12, Coffeyville 13, Parsons 14, Ft. Scott 15, Chanute 16.
ROSARY (Eastern: Rowland and Clifford): Burlington, Ia., 12.
ROSARY (Southern: Rowland and Clifford): West Blocton, Ala., 2, Tuscaloosa 3, Greensboro 4, Montgomery 5.
ROSARY (Western: Rowland and Clifford): Ft. Worth, Tex., 2, Bartlett 3, Austin 4, San Antonio 5, 6, Beeville 7, Victoria 8, El Campo 9, Wharton 10, Bay City 11, Galveston 12, 13, Houston 14, Bryan 15, Marlin 16.
ROSS, THOMAS W. (J. W. Welch): Milwaukee, Wis., 29-Oct. 2.
ROUND-UP (Klaw and Erlanger): San Francisco, Cal., 30-Oct. 12.
SCRAPE O' THE PEN (Messrs. Weber and Fields): New York city Sept. 26—indefinite.
SEVEN DAYS (Jesse Weil): New Orleans, La., 29-Oct. 5.
SHEA, THOMAS E. (A. H. Woods): Chicago, Ill., 29-Oct. 5.
SHEPHERD OF THE HILLS (City: Gaskill and MacVitty): Columbus, O., 30-Oct. 5.
SHEPHERD OF THE HILLS (Central: Gaskill and MacVitty): Brookings, S. Dak., 2, Madison 3, Dell Rapids 4, Pipestone, Minn., 5, Watertown, S. Dak., 7, Ortonville, Minn., 8, Milbank, S. Dak., 9, Montevideo, Minn., 10, Willmar 11, Litchfield 12.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): New York city Sept. 30-Nov. 2.
SPOONER, EDNA MAY (Blaney-Spooner Co.): Schenectady, N. Y., 30-Oct. 2, Rochester 7-9, Niagara Falls 10-12, Cleveland, O., 14-19.
STAHL, ROSE (H. B. Harris, Inc.): Boston, Mass., Sept. 2-Dec. 28.
STARR FRANCES (David Belasco): New York city Oct. 1—indefinite.
SUNBONNET SUE (Park Play Co.): Barnesboro, Pa., 2, Glen Campbell 3, Portage 4, Altoona 5, Bellefonte 7, Houtzdale 8, Huntington 9, Saxton 10, Meyersdale 11, Boswell 12.
SWEETEST GIRL FROM DIXIE: Lancaster, Pa., 3-5, Philadelphia 7-19.
TALKER, THE (Henry B. Harris, Inc.): Boston, Mass., 30-Oct. 12.
THELMA (Henry W. Link): Portland, Mich., 2, Lake Odessa 3, Hastings 4, Albion 6, Hobart, Ind., 7, Harvard, Ill., 8, Waukesha, Wis., 13.
THIEF, THE (C. S. Primrose): Newton, Ia., 2, Toledo 3, Cedar Falls 5, Dubuque 6, Storm Lake 12, Remsen 13, Cherokee 14.
THIRD DEGREE (United Play Co.): London, Ont., 1, 2, St. Thomas 3, Hamilton 4, 5, St. Catharines 7, Woodstock 8, Stratford 9, Owen Sound 10, Guelph 11, Brantford 13, Galt 14, Barrie 15, Orillia 16.
TRAIL OF THE LONESOME PINE: Philadelphia, Pa., 30-Oct. 5, Hartford, Conn., 10-12.
TRAVELING SALESMAN (H. B. Harris, Inc.): St. Joseph, Mo., 29-Oct. 2, Omaha, Neb., 3-5, Des Moines, Ia., 6-9, Springfield, Ill., 10, Peoria 11, 12, Chicago 14-Nov. 9.
TRAVELING SALESMAN (Southern: A. S. Stern): Sumter, S. C., 2, Columbia 3, Abbeville 4, Augusta, Ga., 5, Charleston, S. C., 7, Savannah, Ga., 8, Brunswick 9, Jacksonville, Fla., 10, Gainesville 11, Tallahassee 12, Albany, Ga., 14, Macon 15, Athens 16.
UNCLE TOM'S CABIN (Leon Washburn): Philadelphia, Pa., 30-Oct. 12, Newark, N. J., 14-19.
UNCLE TOM'S CABIN (Eastern: Wm. Kibble): Huntington, W. Va., 2, Ironton, O., 3, Portsmouth 4, Zanesville 5, Springfield 7, 8, Richmond, Ind., 9, Muncie 10, Anderson 11, La Fayette 12, Kokomo 14, Huntington 15, Goldwater, Mich., 16.
UNCLE TOM'S CABIN (Terry's): Cannon Falls, Minn., 2, Kenyon 3, Hayfield 4, Rice ville, La., 5.
WALLER, LEWIS: New York city Sept. 7—indefinite.
WARFIELD, DAVID (David Belasco): Brooklyn, N. Y., 30-Oct. 5, Philadelphia, Pa., 7-19.
WHERE THE TRAIL DIVIDES (Klimt and Gazzolo): Pittsburgh, Pa., 30-Oct. 5.
WHITESIDE, WALKER (Walter Floyd): Cleveland, O., 30-Oct. 5, Des Moines, Ia., 16.
WHITE SQUAW: St. Joseph, Mo., 30-Oct. 2, Omaha, Neb., 3-5, Minneapolis, Minn., 7-12.
WHOSE HELEN ARE YOU? (Comstock and Gest): Chicago, Ill., Sept. 16—indefinite.
WILLIAMS, ESTHA (Arthur C. Alston): Chicago, Ill., 29-Oct. 5.
WILSON, AL. H. (Sidney R. Ellis): Cincinnati, O., 29-Oct. 5, St. Louis, Mo., 6-12.
WITHIN THE LAW (A. H. Woods): New York city Sept. 11—indefinite.
WITHIN THE LAW (A. H. Woods): Cincinnati, O., 29-Oct. 5.
WOMAN IN THE CASE (C. F. Chase): Indianapolis, Ind., 30-Oct. 5, Louisville, Ky., 7-12.
WOMAN'S NAME: Youngstown, O., 30-Oct. 2, Akron 3-5, Cleveland 7-12.
WOMAN, THE (David Belasco): Vancouver, B. C., 2, Bellingham, Wash., 3, Tacoma 4, 5.
WRONG WAY (David Kraus): Philadelphia, Pa., 30-Oct. 5.

TRAVELING STOCK COMPANIES.

ALLEN (N. Appell): Freeland, Pa., 30-Oct. 5.
ALLEN, JACK: Braidwood, Ill., 2, Odell 3-5.
BAIRD, GRACE (John Loveridge): Greenbeck, Tex., 30-Oct. 2, Brenham 3-5.
BELGARDE (Leslie Smith): Herkimer, N. Y., 30-Oct. 5, Ilion 7-12.
BOYER, NANCY: Battle Creek, Mich., 29-Oct. 12.
BROWN, KIRK (J. T. Macauley): Reading, Pa., 30-Oct. 5.
BUCKINGHAM: Rhinebeck, N. Y., 30-Oct. 5.
CARLETON SISTERS (Verner and Montgomery): Greensboro, N. C., 30-Oct. 5, Raleigh 7-12.
CARROLL COMEDY (Ion Carroll): Ironton, O., 30-Oct. 5.
CHATTERDON ARTHUR (N. Appell): Lansing, Mich., 30-Oct. 5.
CHAUNCEY-KEIFFER (Fred Chauncey): Annapolis, Md., 30-Oct. 5, Bloomsburg, Pa., 7-12.
CHICAGO (Chas. H. RosaKam): Kenton, O., 30-Oct. 5, Coshocton 7-12.
CORNELL-PRICE PLAYERS (W. E. Cornell): So. Haven, Mich., 30-Oct. 5, Ypsilanti 7-19.
COLTON, JESSIE (J. B. Richardson): Orion, Ill., 30-Oct. 5.
DE VOSS, FLORA (J. B. Rotnour): New London, Wis., 29-Oct. 5.
EARLE (E. A. Earle): Elyria, O., 30-Oct. 5.
ELLWOOD (Prince Ellwood): Danielson, Conn., 3-5, Arctic, R. I., 7-12.
EWING, GERTRUDE (Wm. N. Smith): Lincoln, Neb., 30-Oct. 5, Fremont 7-12.
FRANK, JOHN E.: Raton, N. Mex., 30-Oct. 5.
GORDINIER BROTHERS (E. G. Gordinier): La Harpe, Ill., 30-Oct. 5.
GRAYCE, HELEN (N. Appell): Waterville, Me., 30-Oct. 5.
GRAYCE (N. Appell): Bridgeton, N. J., 30-Oct. 5, Phoenixville, Pa., 7-12.
HARVEY (Southern: H. H. Budde): Sedalia, Mo., 29-Oct. 6.
HAYES, LUCY, ASSOCIATE PLAYERS: Seneca, Kan., 30-Oct. 5.
HILLMAN'S IDEAL (Harry Sohn): Abilene, Kan., 30-Oct. 5, Solomon 7-9.
HIMMELEIN'S ASSOCIATE PLAYERS (Ira E. Earle): Hamilton, O., 30-Oct. 5.
KNICKERBOCKER (Western: E. J. Murphy): Lagrange, Ind., 1-5.
LA PORTE, MAE (Joe McEnroe): Newark, O., 30-Oct. 5, Carrollton 7-12.
LONG, FRANK E.: Boone, Ia., 30-Oct. 5, Oskaloosa 7-12.
LYNN (Jack Lynn): Batavia, N. Y., 30-Oct. 5.
MAHER, PHIL: Port Henry, N. Y., 30-Oct. 5.
MARKS, R. W.: St. Catharines, Can., 7-12.
PHILLIPS (G. F. Phillips): Detroit, Mich., 30-Oct. 5.
PICKERTS, FOUR (Willis Pickert): Peekskill, N. Y., 30-Oct. 5, Port Jervis 7-12.
SHANNON (Harry Shannon): Georgetown, O., 30-Oct. 5, Hillsboro 7-12.
SHERMAN-KELLY (H. B. Sherman): Mankato, Minn., 30-Oct. 5.
ST. CLAIRE, WINIFRED (Earl D. Sipe): Washington, Pa., 30-Oct. 5, Cumberland, Md., 7-12.
STRONG, ELWIN: North Bend, Neb., 30-Oct. 5.
TEMPEST (J. L. Tempest): Portage, Pa., 30-Oct. 5.

OPERA AND MUSICAL COMEDY.

ABORN GRAND OPERA (Atlantic: Messrs. Aborn): Lima, O., 2, Columbus 3-5.
ABORN GRAND OPERA (Pacific: Messrs. Aborn): Kingston, N. Y., 2, Poughkeepsie 3, Hudson 4, Troy 5.
ABORN OPERA COMIQUE (Messrs. Aborn): Brooklyn, N. Y., 7-12.
ADOLPHUS (Strum and Workman): Los Angeles, Cal., April 8—indefinite.
ALMA, WHERE DO YOU LIVE? (Jos. Weber): St. Louis, Mo., 29-Oct. 5, Kansas City 6-12.
ALMA, WHERE DO YOU LIVE? (A. R. Sanders): Newport, Vt., 2, Burlington 3, Plattsburg, N. Y., 4, Granville 5, Ft. Henry 7, Rutland, Vt., 8, Bennington 9, Little Falls, N. Y., 11, Gloversville 12, Newark 14, Geneva 15, Auburn 16, Syracuse 17-19.
BEN TOY MUSICAL COMEDY: Corning, N. Y., 3-5.
BOHEMIAN GIRL (Atlantic: Messrs. Aborn): Erie, Pa., 2, Ashtabula, O., 3, Norwalk 4, Sandusky 5.
BOHEMIAN GIRL (Pacific: Messrs. Aborn): New Bedford, Mass., 2, Newport, R. I., 3, Taunton, Mass., 4, Lowell 5.
BRIAN, DONALD (Charles Frohman): Toledo, O., 2, Ann Arbor, Mich., 3, Bay City 4, Saginaw 5, Lansing 7, Battle Creek 8, Jackson 9, Kalamazoo 10, Grand Rapids 11, 12.
CARLE, RICHARD, AND HATTIE WILLIAMS (Charles Frohman): Chicago, Ill., Sept. 30—indefinite.
CASEY JONES (Rowland and Clifford): St. Louis, Mo., 29-Oct. 5, Memphis, Tenn., 6-12, Nashville 14-19.
CHARITY GIRL (George W. Lederer Production Co.): New York city Oct. 2—indefinite.
CRAWFORD, CLIFTON (Henry B. Harris, Inc.): New York city Sept. 12—indefinite.
COUNT OF LUXEMBOURG (Klaw and Erlanger): New York city Sept. 16—indefinite.
DOVE OF PEACE (Walter Damrosch): New York city Oct. 14—indefinite.
ELTINGE, JULIAN (A. H. Woods): Spokane, Wash., 2-5.
FOLLIES OF 1912 (F. Ziegfeld): New York city Sept. 9—indefinite.
FORTY-FIVE MINUTES FROM BROADWAY: Greenville, S. C., 12.
FOY, EDDIE (Werba and Luescher): Cleveland, O., 30-Oct. 5, Detroit, Mich., 7-12.
GILBERT AND SULLIVAN OPERA (Messrs. Shubert): Calgary, Can., 30-Oct. 5, Edmonton 7-12, Saskatoon 14-16.
GIRL AT THE GATE (Harry Askin): Chicago, Ill., Sept. 1—indefinite.
GIRL FROM BRIGHTON (William Fox): New York city Aug. 31—indefinite.
GIRL FROM TOKIO: Philadelphia, Pa., Sept. 30-Oct. 5, Newark, N. J., 7-12.
GYPSY LOVE (A. H. Woods): Trenton, N. J., 11, 12, Philadelphia, Pa., 14-26.
HANKY PANKY (Lew Fields): New York city Aug. 5—indefinite.
HAPPY HOOLIGAN (Gus Hill): Bridgeport, Conn., 30-Oct. 2, New Haven 3-5, Paterson, N. J., 7-12, Philadelphia, Pa., 14-19.
HEART BREAKERS (Mort. H. Singer): Stockton, Cal., 2, Modesto 3, Fresno 4, Bakersville 5, Los Angeles 6-12, San Diego 13, 14, Pasadena 15, Yuma, Ariz., 16, Phoenix 17, Tucson 18, Bisbee 19.
HITCHCOCK, RAYMOND (Cohan and Harris): Detroit, Mich., 29-Oct. 5, Chicago, Ill., 6-Nov. 23.
IN AFRICA: Toledo, O., 29-Oct. 5, Indianapolis, Ind., 6-12.
JUNE BRIDE (Weber and Fields): Boston, Mass., 23-Oct. 5.
LADY OF THE SLIPPER (Charles Dillingham): Philadelphia, Pa., 7-21.
LEAN, CECIL, AND FLORENCE HOLBROOK (Joseph M. Gaites): Chicago, Ill., Aug. 12—indefinite.
LEWIS, DAVE (Rowland and Clifford): Chicago, Ill., 29-Oct. 5, Ft. Wayne, Ind., 6-9, Kendallville 10, Kalamazoo, Mich., 11, 12, Indianapolis, Ind., 14-19.
LITTLE BOY BLUE (Henry W. Savage): Newark, N. J., 30-Oct. 5, Boston, Mass., 7—indefinite.
LITTLE MILLIONAIRE (Cohan and Harris): New York city 30-Oct. 5.
LITTLE MISS FIX-IT (Werba and Luescher): Quebec, Can., 30-Oct. 2, Woodstock 3, St. Johns 4, 5, Halifax 7-9, New Glasgow 10, Sydney 11, 12.
LOUISIANA LOU (Harry Askin): Philadelphia, Pa., 14-26.
LOUISIANA LOU (Harry Askin): Newark, O., 4.
MACDONALD, CHRISTIE (Werba and Luescher): Montreal, Can., 30-Oct. 5, Baltimore, Md., 7-12, Washington, D. C., 14-19.
MADAME SHERRY (Co. A: Messrs. Woods, Frazee and Lederer): St. Louis, Mo., 29-Oct. 5, Indianapolis, Ind., 7, 8, Dayton, O., 9, Columbus 10, 11, Toledo 12.
MADAME SHERRY (Co. B: Messrs. Woods, Frazee and Lederer): Wellsboro, Pa., 2, Lockhaven 3, Renova 4, St. Marys 15.
MERRY COUNTESS (Messrs. Shubert): New York city Aug. 20—indefinite.
MERRY WIDOW REMARRIED (Max Faetkenbeuer): Omaha, Neb., 29-Oct. 2, Des Moines, Ia., 3, 4, St. Joseph, Mo., 5, Kansas City 6-12.
MISS NOBODY FROM STARLAND (Mort H. Singer): Independence, Kan., 2, Bartlesville, Okla., 3, Tulsa 4, Oklahoma City 5, 6, McAlester 7, Muskogee 8, Wichita Falls, Tex., 9, Ft. Worth 10, Dallas 11, Waco 14, San Antonio 15, 16.
MODERN EVE (Mort Singer): St. Louis, Mo., 29-Oct. 5, Quincy, Ill., 6, Keokuk, Ia., 7, Burlington 8, Galesburg, Ill., 9, Springfield 10-12, Milwaukee, Wis., 13-16.
MODERN EVE (Mort Singer): Chicago, Ill., April 21—indefinite.
MUTT AND JEFF (Co. A: Gus Hill): Oneonta, N. Y., 2, Herkimer 3, Oneida 4, Dunkirk 5, Corry, Pa., 7, Southport 8, Kane 9, Ridgway 10, St. Marys 11, Emporium 12.
MUTT AND JEFF (Co. B: Gus Hill): Columbia, S. C., 2.
OH! OH! DELPHINE (Klaw and Erlanger): New York city Sept. 30—indefinite.
PACIFIC COAST OPERA (Mario Lambardi): San Francisco, Cal., Sept. 22—indefinite.
PARISIAN MODEL: Newark, N. J., 30-5, Brooklyn, N. Y., 7-12.
PHILIPP, ADOLPH: New York city Sept. 26—indefinite.
PINK LADY (Klaw and Erlanger): Rochester, N. Y., 30-Oct. 2, Buffalo 3-5.
PINK LADY (Klaw and Erlanger): Springfield, Mass., 3-5, Hartford, Conn., 7-9.
POLISH WEDDING (Cohan and Harris): Chicago, Ill., Sept. 8—indefinite.
POWERS, JAMES T. (Messrs. Shubert): Washington, D. C., 30-Oct. 5, Brooklyn, N. Y., 7-12.
QUAKER GIRL (Co. A: H. B. Harris, Inc.): Boston, Mass., Sept. 2-Nov. 9.
QUAKER GIRL (Co. B: H. B. Harris, Inc.): Augusta, Ga., 2, Charleston, S. C., 3, Savannah, Ga., 4, Jacksonville, Fla., 5, Atlanta, Ga., 7-12, Birmingham, Ala., 14, 15, Selma 16, Montgomery 17, Mobile 18, 19.
RED ROSE (John C. Fisher): Guelph, Can., 2, Brantford 3, Belleville 4, Kingston 5, Brockville 7, Petersboro 8, Lindsay 9, Orillia 10, North Bay 11, Sudbury 12, Sault Ste. Marie, Mich., 14, Marquette 15, Hancock 16.
RING, BLANCHE (Frederic McKay): Philadelphia, Pa., 30-Oct. 12, Hartford, Conn., 14-16, Waterbury 17, Springfield, Mass., 18, 19.
RING, JULIE (J. P. Goring and Co., Inc.): Paducah, Ky., 2, 3, Madisonville 4, Bowling Green 5, Huntsville, Ala., 7, Birmingham 8, Tuscaloosa 9, Montgomery 10, Pensacola, Fla., 11, Mobile, Ala., 12, New Orleans, La., 13-19.
ROBIN HOOD (Daniel V. Arthur): Boston, Mass., Sept. 30-Oct. 12.
ROSE OF PANAMA (John Cort): Omaha, Neb., 29-Oct. 2.
ROSE MAID (Co. A: Werba and Luescher): Pittsburgh, Pa., 1-5, Washington 7-12.
ROSE MAID (Southern: Werba and Luescher): Atlanta, Ga., 1, 2, Montgomery, Ala., 3, Pensacola, Fla., 4, Mobile, Ala., 5, New Orleans, La., 7-12.
SAN CARLO OPERA (Ernesto Di Giacomo): New York city Sept. 14—indefinite.
SCHEFF, FRITZI (Jos. M. Gaites): Philadelphia, Pa., 23-Oct. 5.
SECRET OF SUZANNE: Chicago, Ill., 30-Oct. 12.
SIDNEY, GEORGE (A. W. Herman): South Bend, Ind., 29-Oct. 2, Kankakee, Ill., 3, Urbana 4, Bloomington 5, Peoria 6, 7, Springfield 8, 9, Jacksonville 10, Pana 11, Paris 12.
SPRING MAID (Werba and Luescher): Brockville, Can., 2, Peterboro 3, Hamilton 4, 5, Galt 7, Guelph 8, Stratford 9, Woodstock 10, St. Thomas 11, London 12, St. Catharines 14, Niagara Falls, N. Y., 15, Lockport 16.
SURATT, VALESKA (Messrs. Shubert): St. Louis, Mo., Sept. 29-Oct. 5.
TANTALIZING TOMMY (A. H. Woods): New York city Oct. 1—indefinite.
THREE TWINS (Philip H. Niven): Hoosic Falls, N. Y., 3, Ft. Plain 4, Gloversville 5, Johnstown 7, Cohoes 8, Amsterdam 9, Auburn 10, Oneida 11, Brockville, Can., 14, Ottawa 15, 16.
TRENTINI, EMMA (Arthur Hammerstein): Syracuse, N. Y., 16.
UNDER MANY FLAGS (Messrs. Shubert): New York city Aug. 31—indefinite.
WHIRL OF SOCIETY (Messrs. Shubert): Kansas City, Mo., 29-Oct. 5.
WINSOME WIDOW (Florenz Ziegfeld, Jr.): Chicago, Ill., Sept. 9—indefinite.
WINTER GARDEN REVUES (Messrs. Shubert): New York city July 22—indefinite.
WOMAN HATERS' CLUB (A. H. Woods): Boston, Mass., Sept. 16-Oct. 5, New York city 7—indefinite.
ZIEGFELD'S FOLLIES (Florenz Ziegfeld): New York city Oct. 21—indefinite.

MINSTRELS.

BIG CITY (John W. Vogel's): Shinnston, W. Va., 2, Sutton 3, Richwood 4, Weston 5, Buchanan 7, Philippi 8, Parsons 9, Thomas 10, Davis 11, Piedmont 12.
DE RUE BROTHERS: Holley, N. Y., 2, Akron 3, Le Roy 4, Mt. Morris 5.
DUMONT'S, FRANK (Howard M. Evans): Philadelphia, Pa., Aug. 31—indefinite.
FIELD'S, AL. G. (Edward Conard): Birmingham, Ala., 2, Montgomery 4, Selma 5.
GEORGIA TROUBADOURS (Wm. McCabe): Orleans, Neb., 1, 2, Naponee 3, Republican City 4, Alma 5, Hazan 7, Hildreth 8, Upland 9, Campbell 10, Oxa 11, Guide Rock 12, Norton, Kan., 14, 15.
O'BRIEN, NEIL: Indianapolis, Ind., 2, 3.

BURLESQUE-EASTERN WHEEL.

AL. REEVES'S: Toronto, Can., 30-Oct. 5, Buffalo, N. Y., 7-12.
AMERICAN BEAUTIES (Ed. E. Daley): Louisville, Ky., 29-Oct. 5, St. Louis, Mo., 6-12.
BEAUTY, YOUTH AND FOLLY (W. Y. Jennings): Detroit, Mich., 29-Oct. 5, Toronto, Can., 7-12.
BEHMAN (Jack Singer): Montreal, Can., 28-

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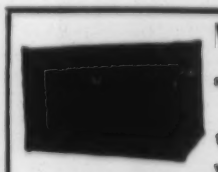

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Oct. 5, Albany, N. Y., 7-9, Worcester, Mass., 10-12.
BEN WELCH'S (Jacob Lieberman): Pittsburgh, Pa., 30-Oct. 5, Cleveland, O., 6-12.
BOSTONS (Jesse Burns): Philadelphia, Pa., 30-Oct. 5, Baltimore, Md., 7-12.
BOWERY (Geo. H. Harris): Hoboken, N. J., 30-Oct. 2, Paterson 3-5, Newark 7-12.
COLLEGE GIRLS (Max Spiegel's): Boston, Mass., 30-Oct. 5, Springfield 7-9, Albany, N. Y., 10-12.
COLUMBIA (Frank Burns): New York city 30-Oct. 5, Brooklyn, N. Y., 7-12.
CRACKER JACKS (Bob Manchester): New York city 30-Oct. 12.
DAZZLERS (Chas. B. Arnold): Boston, Mass., 30-Oct. 5, New York city 7-12.
DINKINS STOCK (Sol. Meyers): New Orleans, La.—indefinite.
DREAMLANDS (Dave Marion): New York city 23-Oct. 5, Bridgeport, Conn., 10-12.
GAIETY GIRLS: New York city 30-Oct. 5, Patterson, N. J., 7-9, Hoboken 10-12.
GAY MASQUERADERS (M. Messing): Newark, N. J., 30-Oct. 5, Philadelphia, Pa., 7-12.
GINGER GIRLS (Manny Rosenthal): Brooklyn, N. Y., 30-Oct. 5, New York city 7-12.
GIRLS OF THE GREAT WHITE WAY (Dave Gordon): Cincinnati, O., 29-Oct. 5, Louisville, Ky., 7-12.
GIRLS FROM HAPPYLAND (Lou Hurtig): Toledo, O., 29-Oct. 5, Chicago, Ill., 6-12.
GOLDEN CROOKS (James Fulton): Bridgeport, Conn., 3-5, Providence, R. I., 7-12.
HARRY HASTINGS: Chicago, Ill., 29-Oct. 5, Cincinnati, O., 6-12.
JOLLY FOLLIES (Al. Rich): Springfield, Mass., 30-Oct. 2, Albany, N. Y., 3-5, Brooklyn, 7-12.
KNICKERBOCKERS (Louis Robie): Chicago, Ill., 6-12.
LOVE MAKERS (Sam Howe): Omaha, Neb., 29-Oct. 5.
MERRY-GO-ROUNDERS (Lefler-Bratton Co.): Rochester, N. Y., 30-Oct. 5, Syracuse 7-12.
MERRY WHIRL (Louis Epstein): Cleveland, O., 30-Oct. 5, Toledo 6-12.
MIDNIGHT MAIDENS (W. S. Clark): Syracuse, N. Y., 30-Oct. 5, Montreal, Can., 7-12.
MOLLIE WILLIAMS (Phil Isaacs): Providence, R. I., 30-Oct. 5, Boston, Mass., 7-12.
QUEENS OF PARIS (Joseph Howard): Washington, D. C., 30-Oct. 5, Pittsburgh, Pa., 7-12.
ROBINSON CRUSOE GIRLS (Sam Robinson): Kansas City, Mo., 29-Oct. 5, Omaha, Neb., 6-12.
ROSE SYDELL (W. S. Campbell): Albany, N. Y., 30-Oct. 2, Worcester, Mass., 3-5, Boston 7-12.
RUNAWAY GIRLS (Peter S. Clark): Buffalo, N. Y., 30-Oct. 5, Rochester 7-12.
SOCIAL MAIDS (Robt. Cohn): Baltimore, Md., 30-5, Washington, D. C., 7-12.
STAR AND GARTER (Dave Rose): St. Louis, Mo., 29-Oct. 5, Kansas City 6-12.
TAXI GIRLS (Louis Hurtig): Philadelphia, Pa., 30-Oct. 5, New York city 7-19.
TROCADEROS (Frank Pierce): Chicago, Ill., 29-Oct. 5, Detroit, Mich., 7-12.
WINNING WIDOWS (Jacob Goldenberg): Paterson, N. J., 30-Oct. 2, Hoboken 3-5, Philadelphia, Pa., 7-12.
WORLD OF PLEASURE (Dave Gordon): Brooklyn, N. Y., 30-Oct. 5, Hoboken, N. J., 7-9, Paterson 10-12.

BURLESQUE-WESTERN WHEEL.

AMERICAN (Eddie Miner): Milwaukee, Wis., 29-Oct. 5, Minneapolis, Minn., 6-12.
AUTO GIRLS (Teddy Simonds): New York city 30-Oct. 5, Brooklyn, N. Y., 7-12.
BIG REVIEW (Henry P. Dixon): Harrisburg, Pa., Altoona 3, Johnstown 4, McKeesport 5, Cleveland, O., 7-12.
BOHEMIANS (Al. Lubin): Chicago, Ill., 29-Oct. 5, Detroit, Mich., 6-12.
CENTURY GIRLS (Walter Greaves): Omaha, Neb., 6-12.
CHERRY BLOSSOMS (Max Armstrong): Cincinnati, O., 29-Oct. 5, Chicago, Ill., 6-12.
DAFFYDILLS (Arthur Muller): Kansas City, Mo., 29-Oct. 5, St. Louis 6-12.
DANDY GIRLS (Charles F. Cromwell): St. Paul, Minn., 29-Oct. 5.
DANTE'S DAUGHTERS (Chas. Taylor): Brooklyn, N. Y., 30-Oct. 5, New York city 7-12.
DUCKLINGS: New York city 30-Oct. 5, Philadelphia, Pa., 7-12.
FOLLIES OF THE DAY (Barney Gerard): Omaha, Neb., 30-Oct. 5, Kansas City, Mo., 6-12.
GAY WIDOWS (Louis Oberworth): Cleveland, O., 30-Oct. 5, Cincinnati 6-12.
GIRLS FROM JOYLAND (Sim Williams): Philadelphia, Pa., 30-Oct. 5, Brooklyn, N. Y., 7-12.
GIRLS FROM MISSOURI (L. Talbot): Minneapolis, Minn., 29-Oct. 5, St. Paul 6-12.
GIRLS FROM RENO (James Madigan): Scranton, Pa., 30-Oct. 2, Paterson, N. J., 3-5, New York city 7-12.
HIGH LIFE IN BURLESQUE (Chas. Falke): Boston, Mass., 23-Oct. 5, New York city 7-12.
JARDIN DE PARIS (Leo Stevens): Detroit, Mich., 29-Oct. 5, Toronto, Can., 7-12.
LADY BUCCANEERS (H. M. Strouse): New York city 30-Oct. 5, Boston, Mass., 7-19.
MERRY MAIDENS (Edw. Schaefer): Boston, Mass., 30-Oct. 12.
MISS NEW YORK, JR. (W. F. Pencosy): Baltimore, Md., 30-Oct. 5, Washington, D. C., 7-12.
MOULIN ROUGE: Paterson, N. J., 30-Oct. 2, Scranton, Pa., 3-5, Philadelphia 7-12.
ORIENTALS (W. Cameron): Buffalo, N. Y., 30-Oct. 5, Scranton, Pa., 7-9, Paterson, N. J., 10-12.
PACEMAKERS (B. B. Paton): Brooklyn, N. Y., 30-Oct. 5, Newark, N. J., 7-12.
QUEENS OF THE FOLIES BERGERE (Counihan and Shannon): Indianapolis, Ind., 29-Oct. 5, Chicago, Ill., 6-12.
ROSE BUDS (Lew Livingston): Chicago, Ill., 29-Oct. 5, Milwaukee, Wis., 6-12.
STARS OF STAGELAND (Wm. Dunn): Newark, N. J., 30-Oct. 5, Paterson 7-9, Scranton, Pa., 10-12.
TIGER LILIES (James Weedon): Washington, D. C., 30-Oct. 5, Allentown, Pa., 7, Reading 8, Harrisburg 9, Altoona 10, Johnstown 11, McKeesport 12.
WATSON'S (Dan Guggenheim): Louisville, Ky., 29-Oct. 5, Indianapolis, Ind., 6-12.
WHIRL OF MIRTH (Robt. Gordon): Philadelphia, Pa., 30-Oct. 5, Baltimore, Md., 7-12.
YANKEE DOODLE GIRLS (Alex. Gorman): St. Louis, Mo., 29-Oct. 5, Louisville, Ky., 6-12.
ZALLAH'S OWN (Harry Thompson): Toronto, Can., 30-Oct. 5, Buffalo, N. Y., 7-12.

BANDS.

SOUSA: Brazil, Ind., and Terre Haute 2, Danville, Ill., and Urbana 3, Effingham and Centralia 4, Belleville and Alton 5, St. Louis, Mo., 6, Jacksonville, Ill., and Springfield 7, Pana and Decatur 8, Normal and Bloomington 9, Pekin and Peoria 10, Galesburg and Moline 11, Rockford 12, Chicago 13, Janesville, Wis., and Madison 14, La Crosse and Winona, Minn., 15, Rochester and Red Wing 16.

CIRCUSES.

BARNES, AL.: Kearney, Neb., 2, Lexington 3, No. Platte 4, Sterling, Colo., 5.
BUFFALO BILL AND PAWNEE BILL: Crowley, La., 2, Opelousas 3, Baton Rouge 4, New Orleans 5, 6.
GOLLMAR BROTHERS: Cherokee, Okla., 2, Carmen 3, Fairview 4, Clinton 5, Frederick 7.
HAGENBECK-WALLACE (B. E. Wallace): Virden, Ill., 2, Carrollton 3, Jacksonville 4, Pleasantview 5.
101 WILD WEST (Miller Bros. and Arlington): Weatherford, Tex., 2, Bonham 3, Clarksville 4, Paris 5.
HONEST BILL'S: Gower, Mo., 2 Agency 3, Easton 4, Stewartsville 5.
RINGLING BROTHERS: Chattanooga, Tenn., 4.
ROBBINS, FRANK A.: Dwight, Ill., 2.
SELLS-FLOTO: Wellington, Kan., 2, Alva, Okla., 3, Woodward 4, Amarillo, Tex., 5.
STARRETT'S: Northampton, Mass., 30-Oct. 5.

MISCELLANEOUS.

ANGELL'S COMEDIANS (J. S. Angell): Stuart, Ia., 30-Oct. 5.
BARKOOT'S SHOW: Dayton, O., 30-Oct. 5.
HOUSTON, HENRY, MAGICIAN: Colombo, Ceylon, 1-31.
NEWMAN, C. A., GEORGE: Wallace, S. Dak., 2, 3, Stratford 4, 5.
QUEEN AND CRESCENT SHOWS: Murray, Tenn., 1-6, Lexington 8-13, Shubuta, Miss., 14-19.
RAYMOND, THE GREAT (Maurice F. Raymond): Spokane, Wash., 30-Oct. 2, Missoula, Mont., 3, Great Falls 4, Helena 5.
ROUCLERE, HARRY AND MILDRED: St. John, N. B., 30-Oct. 12, N. Sydney, C. B., 14-19.
THURSTON (Jack Jones): Rochester, N. Y., 30-Oct. 5, Toronto, Can., 7-12, Buffalo, N. Y., 14-19.

LETTER LIST.

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WOMEN.

Allen, Estelle, May Anderson, Zaidee Appleton, Jessie Arnold, Patty Allison, Louise Ashton, Brown, Annie B., Octavia Brooks, Ariet Bares, Allene Bertelle.
Chapman, Doreen, M. Camilla, B. Childs, Helen Crafton, L. Coryell, Mrs. Chas. Cronin, Lillian Crossman, Mrs. Geo. Connor, Faith Collins, Gertie Carlisle, Claudia Colegna.
Desmond, Millie, Helen Dardine, Grace Duckray, Dickey Daloro, Jeanette Dore.
Elster, Teddy, Paula Edwards.
Fredericks, Arline, Mrs. Carl Fey, B. Foster, E. C. Farmer, Gertrude Fowler, Athel Fox, Gertrude Fayet.
Gardner, Louise, Viola P. Gillette, Caroline Greenfield, Jane Grey.
Harriman, Josephine, Mrs. W. A. Howell, Mrs. Geo. Hibbard, Mrs. Hayman.
Johnson, Eva M.
Kohen, Leona.
Le Fe, May, Maste L'Estrange, Grace Lockwood, Gertrude Le Brandt, Leah Lennox, Florence La Cour.
Merritt, Ethyl, Florence Modena, Hazel Miller, Bertie May, Frances Elizabeth Murray, Nellie Minto, Margaret Meredith, Ida S. McCall.
Osmond, B.
Piers, Gwendolyn, Beatrice Pendelton, Annie Pickler.
Roden, Mildred, Rita Redmond, Pearl Revere, Dorothy Rogers, Rosie Ricardo.
Saunders, Alice, Blanche Sherwood, J. B. Sterling, Myrtle Stewart, Leila Shaw, Kitty Swayne.
Tennant, Dorothy, Gladys Turner, Alice Terrell, Dolores Trevor, Grace Turner.
Von Koos, Margaret, Clare Valour, Mabel Vanburen.
Worthington, Maj., Claudia White, Anna Wilkes, Bertha Wilson, Clare Weldon, Bertha Wheeler.

MEN.

Ankermiller, Emil, Arling Alaine, Sam. Allen, Geo Abern, Reif Armstrong.
Bunce, Chas., Howard Benton, C. K. Brown, W. D. Burroughs, Wm. J. Benedict.
Carroll, Thos. S., Frank Cameron, Cyril Courtney, Edwin H. Clayton, Carroll Cloces, Grant Croft, Dudley Clements, Harvey Cassidy, Wm. Clifton.
Douglas, R. L., Mr. De Costa, Herbert De Guerre, Lew Dunbar.
Edwards, Gerome H. Eaton.
Ferris, N. H., W. E. Finck, Chas. Foster, Wm. Frey, Harry Fields.
Gelder, Geo. R. L. Gonzias, Walter Gilbert, Hamilton, Clifford, Max, Hirschfeld, C. W. Hummell, Fred C. Hearn, Fred Hallen, Wm. T. Hare, Ben Hendricks, Geo. H. Hubbard, M. H. Harriman, Seth Halser, Harry Hemfield, Jones, Chas.
Kingston, H. A., Jas. Keane, Chester Keyes, Louis Keise, Felix Krembs.
Lambard, Warren, W. L. Love, Wm. Lawrence, Harry W. Lewis, Heart Leon, Peter Lafayette, Robt. Le Laer, Edward Lester, F. C. Le Rendu, Hight Long.
Mansfield, Robt. A., Sol Minister, Thos. Moore, Mr. Marx, H. L. McLaurin, John McKee, L. MacDonald.
Newsons, Chas.
O'Hara, John.
Palmer, Chas., Horace Porter, Fred Peters, Halton Powell, Archie Patterson, Arthur Parquette, John Pringle.
Raglin, Oscar, Arthur Ross, J. B. Ross, Arthur Rowland, Victor Royal.
Sexton, Don, Jas. A. Smith, Irving Southard, Chas. Sinclair, E. R. Salter, Don St. Clair, Westrope Saunders, W. L. Spaeth, Arthur Sheldon.
Trevor, J. E., Henry Travers, Chas. Taylor, Jos. Tottee, Vernon, Ben.
Way, Karl, Eugene Weber.

GOSSIP.

The Baker Tangley company, a road attraction featuring mesmerism and mind reading, has added an air calliope to its outfit and, according to reports, it has proven a strong drawing card. The company is now playing week stands through Pennsylvania.

Joseph H. Arthur has become manager of Swisher Theater, Morgantown, W. Va., and opened the season Sept. 20 with Madame Sherry. When it is impossible to book first-class attractions it is probable that motion pictures will be shown.

Milburn Hobson has leased the Rohrbough Theater at Ottawa and the New Caney Theater, Caney, Kan. This gives him three houses in all, the third being in Independence.

Charles J. Lammers is playing the light comedy lead with Mort Singer's Miss Nobody from Starland.

Mr. and Mrs. Eddie Poulter (Ruth Gates) opened with The Common Law (Southern), at Savannah, Ga., on Sept. 2.

The roster of Harvey D. Orr's Harvey Stock company (Southern) includes H. H. Budde, manager; Hazel Wylde, Harry Joyner, Frank Morshon, Saunoy Morshon, Percy Hall, Nellie Kempton, Jack Robertson, Homer Lindgren, Earl Lighthawk, Pearl Lighthawk, Goldie Lighthawk, Earnest Tischer, and Erwine Harland.

J. Jolly Jones, Jr., of Waterloo, Ia., formerly manager of the Magic, and later of the Crystal and Majestic theatres of Waterloo, Ia., has gone into Winfield Brothers, theatrical managers, offices, of Chicago.

The roster of The Girl from Broadway: Marshall and Anderson, owners; Clyde Anderson, manager; Thomas Alton, business-manager; Carl Millete, agent; Billy Marshall, stage-manager; Burt Stoddard, property man; Gus Nugent, musical director; Joe H. Lee, Ted Adams, Andy Wilson, Malone Brothers, Billie Marshall, Clyde Anderson, Burt Stoddard, Thomas Alton, Carl Millete, Edna Holliway, Susie Russell, Irma Davis, Margaret Ellison, Dorothy Hudson, Harriet Russell, Ida Printis, Hazel Mark, May Dempsy, Mary Cassady, and Nellie Owens.

C. S. Primrose is organizing a second company in The House of a Thousand Candles. It will open Sept. 22.

William Wamsher has withdrawn The Whirlpool and Under Arizona Skies, which were doing poorly in Michigan. It is said that he will put them out again, playing other territory.

William Schuster, baritone, opened with the Aborn Opera company in Toronto, Can., Sept. 16. He has been spending a vacation at his bungalow in the hills near Brattleboro, Vt.

The Bijou Theater, Alpena, Mich., was opened early in September, under the management of Charles Harris, who is also manager of the Majestic moving picture house. With three vaudeville acts and two reels of pictures each night, business is satisfactory. Acts are being booked by Henry La Vardo, of Grand Rapids.

Stella Chase-Ainsworth is enjoying a rest of several weeks at the home of her brother, Judge Hawkins, Woodland, Cal. She will resume work after election.

The second season of the Little Theater will open on Oct. 14 with The Affairs of Anatol.

One of the principal parts in Peg o' My Heart has been given to Christene Norman.

Owing to the reconstruction of the third act of Oh, Oh! Delphine, the part which Eugene Macgregor was engaged for has been eliminated, but Klaw and Erlanger have engaged him for an important part in the forthcoming production of Eva.

A daughter was born to Mr. and Mrs. Samuel T. Godfrey (Marjorie North), in this city on Sept. 1. Mrs. Godfrey is with her mother in Brooklyn, and Mr. Godfrey opened with the Harlem Opera House Stock company on Sept. 2.

William Courtleight has been signed for Edgar Selwyn's new comedy, Coming Home to Roost.

Thurlow White has been engaged for the lead in The Wrong Way, by Owen Davis, which opened in Philadelphia on Sept. 16 under management of David Kraus.

M. B. Leavitt sailed recently to look over a big European musical novelty which he may transport to our stage. Mr. Leavitt had been resting for three months at Oconto Grove, N. J., after three years' labor on his book that told the story of his life. The second edition is soon to appear.

Carmen Sylva Van Dyck has arrived from England to join Robin Hood.

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Queer Treatment of the Local Chorus Class—Made to Pay Its Fares to Philadelphia and Private Banker Has to Come to the Rescue—Margaret Anglin in "Egypt."

(*Special to The Mirror.*)

CHICAGO, Sept. 28.—It is rumored, and there is a foundation to the rumor, that the Chicago Grand Opera Company will do away with its chorus class for Chicago girls, which for two seasons has been under the direction of N. B. Emanuel, formerly conductor in the Savage operatic companies. The reason is that this class costs some $2,500 or $3,000 a year, and that this expense is too great for a company whose subscriptions in Chicago money amount to nearly $230,000 for the forthcoming season.

The real reason lies deeper, my dear Chicago friends who pinned a lot of faith in the chorus school. Its reported elimination is due to opposition to it in the Chicago Grand Opera Company. The school began with acclaim and promise of great things. American girls were to be given a chance in grand opera, a new era was dawning for ambitious native singers, the Chicago Grand Opera Company was leading the way, etc., etc. It was excellent advertising, and the Chicago papers generously gave many columns to pictures of the girls, interviews with them and Mr. Emanuel, their director, and to descriptions of the rehearsals. The young women themselves were the most ambitious and the most attractive girls from the Chicago musical colleges and private teachers in the city. Mr. Emanuel was proud of them, and well he might be, for such a chorus had never been seen nor heard before in grand opera productions in this country.

But with the opening of the first season jealousy immediately showed its teeth. The Chicago girls were paid less than the large assortment of Italians which Mr. Dippel brought over. When they protested against such small pay, the answer was that they lived at home and could work for less than the Italians. This reply obviously did not satisfy them, and they contemplated taking up their case with the Chicago papers. Then the management cajoled with them, showing them how inexperienced they were but how they would be paid more after they had remained in the company for a while. This argument and this promise quieted the girls and also satisfied the Chicago *Tribune*, which gave promise of exposing the whole arrangement.

But jealousy's eyes became greener as more compliments were tossed the Chicago girls by the critics. The Italian chorusmaster made it so uncomfortable for some of them that they threatened to withdraw. The *Inter-Ocean* got the tip on this "story" but was persuaded that "there was nothing to it."

The Chicago girls were promised a living wage when they should go to Philadelphia. "Now we're getting a square deal at last, thanks only to Business Manager Ulrich," they said among themselves. A special train was made up to take them to Philadelphia. But of a sudden the young women discovered that their railroad fares would come out of their salary—something unheard of in opera, musical comedy, drama or burlesque. The girls were not merely astonished but astounded. They appealed to Mr. Ulrich, who courageously admitted that such treatment was not right, but that Mr. Dippel had made the arrangements and that Mr. Dippel was already in the East.

The *Tribune* got wind of the predicament in which the Chicago girls were placed and started out to verify it. There was a scurrying for some means of escape. It was found in a democratic, generous banker, who individually came to the rescue of the girls and either paid their fares himself or forced the Grand Opera Company to do it. It was a narrow shave, for the newspapers had the "story" and were just ready to fling it into type. One editor assured me he would have used it anyway had he not been assured that such a thing would not happen again.

But here is a "story" that the Chicago papers were not tipped off to. One night two of the Chicago girls were slapped on the stage of the Auditorium by an assistant chorus-master. The outraged young women appealed to Mr. Dippel to protect them from personal violence. Mr. Dippel told them—I was in his office at the time—that discipline must be upheld, and that if they objected to the treatment they had received they could resign from the company. It was short and very much to the point.

These are but a few inside facts pertaining to the splendid chorus of Chicago girls in the grand opera company. Enough could be presented to fill up several columns. One by one the girls have left the chorus, and all I have talked with have said that they did not care to endure the conditions that they met at every turn. Most of them are deeply disappointed. And now the chorus class, I learn, is to be discontinued—because it costs too much. It has been a failure from one standpoint—it has not been able to enlist talented and attractive girls who will work for less than the Italian singers and who can afford to pay their own way to and from Chicago to Philadelphia.

The ballet school for Chicago girls has also been discontinued. But this is another story which I can tell later if anybody wishes to know it.

Powers' Theater announces that "because of the great number of requests," Sunday night performances of The New Sin will be given until the close of the engagement. Nobody should fail to see this splendid play for lack of opportunity to do so. Sunday night performances are welcomed.

The New Fine Arts Theater opens Monday night with Wolf-Ferrari's opera in one act, The Secret of Suzanne, which is familiar to audiences here and in the East. Attilio Parelli will conduct. Here is a man, a scholar, a composer. Not very much has been said about Parelli, but he is one of the coming winners in the musical world if he is given a chance. He writes real music—not rag-times or "studies in light and shade" a la Parker via Dukas and Debussy. He is sincere in all that he does.

Margaret Anglin came to the Garrick Tuesday in Edward Sheldon's new play, Egypt.

The Lyric will experience as sharp a contrast as could well be arranged by the booking agent. The Whirl of Society makes way for Maeterlinck's The Blue Bird. This change will doubtless bring a slight alteration in audiences, too.

At McVicker's, Get-Rich-Quick Wallingford follows The Trail of the Lonesome Pine.

Tantalizing Tommy, stamped with the success label, departed from the Chicago Opera House on Saturday, and The Girl from Montmartre, with Hattie Williams and Richard Carle, brought out all the first-nighters on Monday.

Whose Helen Are You, produced in Philadelphia under the title To Whom Does Helen Belong, has finished its brief career at the Studebaker.

Kismet, with Otis Skinner, at the Illinois has won the praise of the critics and the dollars of hundreds of Chicagoans, many of whom will go again and yet again.

Milestones, at the Blackstone, also has called for a liberal use of the reserve supply of adjectives.

LITTELL MCCLUNG.

"JUNE BRIDE" IN BOSTON

"Robin Hood," "Oliver Twist," "The Talker," and "The Mansnatcher" are Other Attractions—Opera Outlook—New Cort Theater Building.

BOSTON, MASS. (*Special*).—The June Bride demonstrates at least two things—the grateful quality of Edmund Eysler's score, and the necessity, in operetta, of singers. We have lately had, in The Woman Haters' Club, an example of the quiet-toned effectiveness of an Eysler operetta acceptably sung. In The June Bride the music runs agreeably throughout, but with only indifferent vocal assistance. The subtly charming and yet simple score holds the performance together. With commonplace music one feels that the career of The June Bride would be short and inglorious. As it is, it ranks itself as of at most not more than average attractiveness.

There is some story in this operetta—a semblance of a plot. But the book seems heavy-footed and meagre. There is little of the spontaneity and the airy suspense one looks for in operetta. The producers must be charged with the sin of diverting excellent talent from its true field. Arthur Aylesworth, so genuinely and expertly amusing as the hotel clerk in Over Night, is hopelessly miscast as Albert Holder, the tulip-growing heir. Without the voice, presence, or method for operetta, he plainly gave the impression of distressed longing for the hotel desk. As an irresponsible art student, a very stagey stage Frenchman, Arthur Lipson worked hard and sang strenuously, but his amusingness would be much increased by a little more repression and naturalness. David Torrence gave the socially aspiring English tradesman some plausibility in accent and looks, and his duet with Flavia Arcaro, "In the Good Old Days," was the most successful number in the operetta. As the addle-pated son, Ernest Truex was quietly amusing and offered as near a characterization as the evening afforded. Henry A. Barrows as an American lawyer and Donald Mackenzie did well in small parts. As the heroine and her sister, Amelia Stone and Hazel Kirke strove with some success to raise the vocal level, and extracted from colorless parts all they could yield. Flavia Arcaro was thoroughly satisfactory as the designing pension mistress. There was at least one person in the cast who seemed quite free from an apparent effort to instill life into lifeless lines and situations, and this was little Lillian Ross as the small person in the epilogue. With her grace and sureness she was the hit of the evening.

The poppy field setting in the last act was distinctly well done.

Robin Hood opened at the Boston Monday night. After the engagement here the company will begin a tour of the Middle West. The next De Koven revival will be by a new company and will probably be Rob Roy. Of the really notable present company, including Bessie Abott, Florence Wickham, Herbert Waterous, Walter Hyde, Carl Cantvoort, Edwin Stevens, and Pauline Hall, one member survives from the original cast, George B. Frothingham, who played his old role of Friar Tuck. He has done the part thousands of times.

At the Plymouth another remarkably strong cast, which includes Wilton Lackaye, Marie Doro, Edmund Breese, and Constance Collier, began a two weeks' engagement in Oliver Twist, revived last Spring to mark the one hundredth birthday of Dickens. As Mr. O'Donnell Bennett said in Chicago, the cast is, or would have been a year or two ago, quite dazzling. All these artists having been stars or nearly so in their own right, it is astonishing and gratifying to find them all in the same cast, and there is not the glaring lack of ensemble which has marred some "all-star" revivals.

The Hollis, which has been dark for two weeks, was reopened Monday night by Tully Marshall in Marion Fairfax's strong play, The Talker. Mr. Marshall is most pleasantly remembered in Boston for his work in The City, and interest is strong in Miss Fairfax's serious and yet diverting drama of modern woman and her sometimes difficult theories.

The continuing bills are A Butterfly on the Wheel, at the Shubert; Rose Stahl in Maggie Pepper, at the Park; The Quaker Girl, at the Colonial, and The Woman Haters' Club, at the Tremont.

As noted further on the stock company page, John Craig is doing Sherlock Holmes at the Castle Square, and Nance O'Neil, who has joined the company at the St. James, is playing Magda.

The Bijou is this week continuing The Mansnatcher, a one-act operetta, which is offered in course of the usual programme of pictures and music.

At the Tremont Temple the Kinemacolor exhibition has been changed to the Coronation.

Henry Russell, the director of the Boston Opera House, has returned from Europe. He confirms the reports that Mr. Weingartner is to return, that Verdi's Otello and Bizet's Djamileh are to be produced; that Destinn, Nielsen, Marcoux, and McCormack are to have parts in the revival of Don Giovanni; that Mary Garden will play Tosca in Boston for the first time in America; that Schumann-Heink and Tetrazzini will be at least temporary members of the company; and that Nielsen and Scotti will sing in Wolf-Ferrari's short opera, Suzanne's Secret.

André Caplet, the conductor at the Opera House, is preparing for an ambitious series of Sunday afternoon concerts, which will include concert performances of acts from Wagner and various selections from symphonic and choral music. Sunday afternoons have heretofore been barren of opportunities of this sort.

The plans and descriptions of the new Cort Theater in Park Square have been issued, and reveal what is to be a most desirable addition to Boston's playhouses. The principal façade, in Columbus Avenue, is imposing and beautiful. The theater will be of moderate size, seating 1,200. Ground will be broken this week, and John Cort hopes to open the new house early in 1913, with Margaret Illington in Kindling. Others of Mr. Cort's productions to follow will be: Lina Abarbanell in Miss Princess, The Gypsy, The Glass Blowers, The Rose of Panama, a Viennese operetta by Heinrich Berte; Ransomed, by Theodore Burt Sayre and Cleveland Rodgers, and C. O. D.

On Oct. 7 Gertrude Hoffmann in From Broadway to Paris will come to the Shubert. On the same evening Little Boy Blue will begin an engagement at the Majestic, and The Polish Wedding will come to the Tremont.

On Oct. 14 George Arliss brings Disraeli to the Plymouth; and on that date also Edgar Selwyn's new play, Coming Home to Roost, will be produced for the first time on any stage at the Hollis. Grace Elliston will play the leading female part.

Blanche Ring in The Wall Street Girl is announced for Oct. 21 at the Tremont.

FORREST IZARD.

QUAKER CITY NEWS.

Charlotte Walker, Blanche Ring, Fritzi Scheff, Annette Kellermann, and Louis Mann Entertain.

PHILADELPHIA, PA. (*Special*).—Although the week of Sept. 30, this city had three changes of bills; two had been already presented here. The only newcomer was Blanche Ring in The Wall Street Girl, at the Lyric. Charlotte Walker in The Trail of the Lonsome Pine was welcomed heartily for her return engagement of one week at the Forrest. Get-Rich-Quick Wallingford, with an altered cast, was also cordially received at the Garrick, where its long run of last season proved so successful.

During the week of Sept. 23 the changes were more attractive. Annette Kellermann in Undine was a welcome attraction to open the season at the Lyric, and this comely young woman had a very successful run here. Robert B. Mantell, at the Adelphi, began a two weeks' stay.

Fritzi Scheff in The Love Wager, a sort of musical setting for Seven Sisters, seen here last year with Charles Cherry starring, opened the season at the Chestnut Street Opera House. Dainty Miss Scheff is as attractive as ever. The house has been renovated and redecorated during the Summer and is now much more comfortable.

Oh, Oh, Delphine! has finished its local engagement at the Forrest and Hawthorne, U. S. A., with Douglas Fairbanks starring, has left the Garrick.

Louis Mann in Elevating a Husband began a local engagement last week at the Broad and has his New York company intact. Business was very good all week.

Louisiana Lou will be the opening attraction at the Walnut on Oct. 4.

J. SOLIS COHEN, JR.

NOTES FROM THE CAPITAL.

Manager Kernan Celebrates Twenty-sixth Anniversary—Gets Elks' Token—Other News.

WASHINGTON, D. C. (*Special*).—The National Theater opened Sept. 30 with the new Eugene W. Presbury play, The Other Man, featuring George Nash, and the Belasco Theater on the same date opened with James T. Powers in Two Little Brides, in place of Gertrude Hoffmann who had been heralded.

A new play, The Searchlight, whose authors Walter Fox Allen and Marvin A. Riley, two young newspaper men, was the attraction at The Columbia Theater last week and was readily liked. Robert Drouet, Ralph Delmore, William McVay, Frank Allworth, Jean Galbraith, Eileen Erroll, Mollie Revel, Roy Gordon, Elmer Redmond and George Gorman scored. Sept. 30 Henry Miller in The Rainbow.

A change of policy for the winter months at Poli's Theater has been arranged. Manager James Thatcher presents Oct. 7 the Poli kind of vaudeville. It is stated that in the early Spring the stock company will resume with this season's favorites.

The twenty-sixth anniversary of the opening of the Lyceum Theater was celebrated last week at a dinner on the stage following the performance of The Gay Widows at which "Gov." Hughey Kernan was guest of honor. A. C. Mayer, general manager of the theater, paid a warm tribute to Mr. Kernan, who has been director of this house during the Kernan connection covering those same twenty-six years and presented him with an Elks' charm, the veteran manager being a past exalted ruler of Baltimore Lodge 7, B.P.O.E., and member of the Grand Lodge of the order. Jake C. Johnson and M. T. Maloney, who have been connected with Mr. Kernan during the period in which he has controlled this house, were also presented with gold tokens of value.

In recognition of the high efficiency and conscientious labors as press representative of the Belasco for a period of five years the Messrs. Shubert have rewarded Arthur Benson by an appointment to the post of press representative of Annette Kellermann and Company. President-manager, Leroy M. Taylor, will miss a dependable assistant. His successor in the publicity bureau has not been announced.

The Girl in The Taxi scored a hit at the Academy of Music. The attendance was big and thoroughly appreciated. Next week, Divorce Question.

Last week at Chase's was a continuation of crowded houses to witness a bill of exceptional merit that included Fritz Stumfels and a company of singers headed by Myles McCarthy. Nellie Brewster in the picturesque military operetta, In the Barracks. Others were: Valerie Bergere and company, Belle Story, Lew Hawkins, Leo Geogets, and Gene Miller Trio. Headliners Sept. 30 include Nina Morris, Marguerite Haney and B. A. Rolfe's The Leading Lady.

Managers had no fault to find with the attendance at either the Gaiety or the Lyceum where burlesque shows of high standard were on exhibition. The Gaiety had Ben Welch and his Burlesquers with the Queens of Paris succeeding. The Lyceum, Frankie Heath and the Big Review—with The Tiger Lilies following.

JOHN T. WARDE.

WHAT'S DOING OVER THE RIVER

Tidings from Brooklyn Town—Legitimate and Vaudeville Share in the Patronage.

BROOKLYN, N. Y. (*Special*).—The Little Millionaire, with Charles M. King in the George Cohan role, proved a splendid attraction at the Broadway Theater. Although many changes have been made since the original production the play did not suffer to any extent. The musical numbers were well received. This week Henrietta Crosman.

At the Majestic, which is now under management of John R. Pierce, Paul J. Rainey's African pictures was compelled to close after a most successful run owing to the legitimate opening of that playhouse. This week's attraction, Over Night.

An excellent array of headliners drew capacity houses to the popular Orpheum. Blanche Walsh and company presented The Countess Nadine. Clark and Bergman simply took the house by storm while Rooney and Bent held their own. Honor Among Thieves proved an unusual dramatic offering.

Victor Moore in Change Your Act or Back to the Woods, caused a furore at the Bushwick, while Bessie Wynn revived her popu-

larity with the Eastern District theatergoers. The remainder of the acts were in the headline class.

Thomas Jefferson, son of the great Joseph Jefferson, appeared at the De Kalb in a tabloid form of Rip Van Winkle. Although the feature act did not live up to the expectations of the patrons, the long list of other high class acts made up for it all. The De Kalb is making great strides with its change to high class bookings.

J. LEROY DRUG.

NOTES FROM STATE CAPITAL.

ALBANY, N. Y. (*Special*).—Harmanus Bleecker Hall: Margaret Anglin in her new play, Egypt, by Edward Sheldon, was warmly received by large and appreciative audience Sept. 20. The star is provided with a congenial role as a gypsy girl, and her interpretation of the part was truly artistic, her emotional work being especially cleverly done. The supporting company was entirely adequate.

Weber and Fields's new musical production, The June Bride, Sept. 21, was favorably received by capacity. A Man of Honor Sept. 23-25 drew good audiences. Primrose and Dockstader's Minstrels Sept. 26 won a big success with two audiences which tested capacity.

Empire: Speigel's College Girls, with Abe Reynold, May Florin Lindin, and Dan Coleman, presented a snappy burlesque performance, to full capacity houses, Sept. 23-25. D. Lee Wrothe and the Ginger Girls Sept. 26-28 gave good satisfaction and drew packed houses.

Lyric (formerly the Gaiety) opened under new management of the Lyric Exhibition Co. week Sept. 23-28 with the French Beauties Burlesquers, to packed houses. Oriah and Princess Egyptiana were added features.

Townsend Walsh, manager of Henry W. Savage's Everywoman company, spent last week at his home intown.

Ben Franklin announces the booking of the Metropolitan Opera company at the Hall Nov. 12.

Mrs. Tom Thumb, Baron and Count Magri, a company of midget entertainers, who are now under the management of H. R. Jacobs, former manager of Harmanus Bleecker Hall, will appear at Centennial Hall Oct. 14.

G. W. HERRICK.

CLEVELAND TOPICS

CLEVELAND, O. (*Special*).—OPERA HOUSE.—Raymond Hitchcock, in The Red Widow, showed to good advantage 23-28. Flora Zabelle made a very pleasing appearance in the title-role; large audiences.

GRAND.—Pearl L. Ford in The Woman in the Case met with great success 23-28. Cast in general was very good. Manager Chase is spending a large sum in making the play a success on the New Circuit; large houses. HIPPODROME.—Don, the talking dog, introduced by Loney Haskell; Rauls and Kaufman, Minnie Amato, Aurelio Coccia, Sidney Drew and Ida Adaly, and McMahon and Chappelle, 23-28.

PROSPECT.—Where the Trail Divides at the Prospect 23-28. Edith Mae Hamilton played very well.

EMPIRE.—Billy W. Watson in The Flying Dutchman met with approval from large audiences at the Empire 23-28.

GRAND.—Charles Howe's production, In Africa, 23-28, was a merry musical comedy. Mr. Howe, who played the leading part amusingly, and a large chorus of singers and dancers, were special features.

CLEVELAND.—Wife in Name Only was played by the Holden Stock company 23-28.

DUCHESS.—The New Duchess Theater had for its opening bill Nobody's Widow. Bertha Mann proved a very good actress, and is expected to become most popular in Cleveland.

GEORGE M. DOWNS, JR.

NEWS FROM KENTUCKY METROPOLIS.

LOUISVILLE, KY. (*Special*).—Dustin Farnum in The Littlest Rebel, with a strong cast including George Thatcher, filled a three nights' engagement at Macauley's Theater Sept. 23-25; business good. Al. H. Wilson finished the week in his play, new here, It Happened in Potsdam. He scored with the songs introduced, which were new and appropriate.

Alma, Where Do You Live? proved a strong card at the Shubert Masonic, Sept. 23-28. Florence Mills was an attractive Alma, and the company was capable.

Nell O'Brien's Minstrels opened at the Shubert Oct. 1.

Estha Williams, supported by Edwin Walter, offered A Man's Game Sept. 22-28 at the Walnut Street; it drew well.

Burlesque also had a prosperous week Sept. 22-28, with the Star and Garter Show at the Gayety and The Queens of the Folies Bergere at the Buckingham.

At B. F. Keith's vaudeville house, Henry E. Dixey was the headliner. Others in the bill were Bonita and Lew Hearn, Lida McMillan and company, Zeno, Jordan and Zeno, Six Kirksmith Sisters, Phil Staats, and the Hursley Troupe.

A series of concerts have been arranged at the Woman's Club. Engagements are announced of Mary Hallock, David Bispham, and Frances Aida.

Cy Reinhart, the Louisville boy, who rejoined Al. G. Field's Minstrels here, is repeating on the road his former success as a professional.

An interesting article appeared in a recent issue of the *Courier-Journal* concerning the Dickens Club, an amateur dramatic organization of years ago. Charles W. Bowser, the well-known comedian, is a graduate from this notable club.

A. C. Steuver, president of the big park circuit of which Fontaine Ferry Park forms a part, was a recent visitor and denied positively that there was to be any change at the Ferry as to location or otherwise.

CHARLES D. CLARKE.

SMOKY CITY NOTES.

PITTSBURGH, PA. (*Special*). — ALVIN.—Margaret Anglin in her new play, Egypt, drew large audiences Sept. 23-28, and, as Egypt, the gypsy girl, did some splendid acting. The role offers a wide scope for emotional work. The cast is a large one, including Maude Durand, Frank Currier, Elliott Dexter, Stanley Dark, and Burr Caruth. Credit is especially due to Maude Durand. The four acts were given elaborate settings. Little Women Sept. 30-Oct. 5. The June Bride Oct. 7-12.

NIXON.—Oliver Twist Sept. 23-28 was witnessed by good houses. Marie Doro, Edmund Breese, Wilton Lackaye, and Constance Collier were all praiseworthy. Good support was given by Pell Trenton, Charles Rogers, Charles Harbury, Daniel Reed, and Madeline Louis. The staging was adequate. The Rose Maid Sept. 30-Oct. 5. Henry Miller in The Rainbow Oct. 7-12.

DUQUESNE. — The Harry Davis Stock Players amused the usual crowded houses Sept. 23-28 in Hello Bill. Corliss Giles's William Fuller could hardly have been more pleasing. Mary Hall also was favorable. Frank Wright, Hal De Forest, Dennis Harris, and Loretta Wells were well cast. The settings were adequate. The Love Route Sept. 30-Oct. 5. Under Two Flags Oct. 7-12.

LYCEUM.—Billy B. Van in A Lucky Hoodoo Sept. 23-28 was as funny as ever, pleasing crowded houses. The Beaumont Sisters shared honors. Where the Trail Divides Sept. 30-Oct. 5. Rosary Oct. 7-12.

GRAND.—The Dance Dream was the headliner of vaudeville Sept. 23-28, and McIntyre and Heath head the bill the current week.

GAYETY.—The Merry Whirl, featuring Moore and Smith, attracted crowded houses Sept. 23-28. Ben Welch Burlesquers Sept. 30-Oct. 5.

DANIEL J. PACKINER.

NEW CORPORATIONS IN THIS STATE

ALBANY, N. Y. (*Special*).—The following theatrical and moving picture concerns were incorporated with Secretary of State Lazansky last week:

F. F. Proctor Mount Vernon Realty Company, Mount Vernon; capital, $100,000; to manage and operate theater and office buildings and provide for the production of stage attractions of all kinds. Directors: Millard F. Thompkins, Brooklyn; William G. Decker, E. Ormande Power, New York city.

Drury Lane Company of America, New York city; capital, $5,000; to arrange for the presentation of plays and musical productions. Directors: William Klein, Emanuel Klein, Joseph W. Jacobs, John A. Moore, 1416 Broadway, New York city.

Kamy Amusement Company, New York city; capital, $900; to conduct a vaudeville and moving picture business. Directors: Meyer Kaminsky, Samuel Kaminsky, and Morris Zimmerman, 87 Madison Street, New York city.

Gotham Feature Film Company, New York city; capital, $2,000; to manufacture moving picture machines and films. Directors: Harry W. Friedman, Louis Harris, Lasael Kamber, New York city.

Oriental Film Producing Company, Inc.; capital, $10,000; to engage generally in the motion picture business. Directors: Edward Marcolies, Albert Von Tilzer, Isaac Dinkelspeil, New York city.

G. W. HERRICK.

NOTES OF NEW PLAYS.

Arrangements have been made by Klaw and Erlanger and Joseph Brooks for the dramatization of Hall Caine's new novel, "The Woman Thou Gavest Me," which will be published serially in Hearst's Magazine, beginning next month. It deals with the large subject of woman's place in the family in relation to marriage, motherhood and divorce.

Elsie Ferguson, who will sing the title role in Klaw and Erlanger's production of Franz Lehar's "Eva," was a passenger on the Olympic. The production will be made in November with a big cast and company. The plot tells the story of Eva, a foundling who was adopted by the employes of a glass factory. It is full of melodies and has a charming waltz number.

Robert Hilliard will open his season in "The Argyle Case" in Atlantic City Oct. 17, going to the Broad Street Theater, Philadelphia the following week. His new play is by Harriet Ford and Harvey J. O'Higgins, founded on a detective story by William J. Burns. Mr. Hilliard plays the role of a detective in search of a gang of counterfeiters. Selene Johnson and Stella Archer have been engaged for roles. Gustav von Seifertitz will stage the play and enact the role of a German scientist who turns counterfeiter.

Harry Keefer, long connected with Robert Mantell and his stage director, will head his own company after election in a play by a well-known author and Miss Hildred Coughlan, a society leader of Montreal, will be a member of the company.

Psychology is the basic theme of Eugene W. Presbrey's drama, The Other Man, produced at Hartford Sept. 23. The cast includes George Nash, Charles A. Stevenson, Harrison Hunter, Clifford Bruce, James A. Butler, Frank Herzog, Thomas Graves, Thais Magrane and Carmen Nesville. In the third act the man in a mental crisis is confronted by his soul in perfect image of himself and is forced to listen to the follies of his past.

Negotiations are pending between Charles Frohman and Alfred Sutro for the use of Mr. Sutro's play, "The Bracelet."

The Messrs. Shubert will shortly produce an original comedy entitled "The Cinch" which is the joint work of Edgar Franklin and Matthew White, Jr. Mr. White is widely known as a writer of short stories and as the dramatic editor of Munsey's Magazine. Ferdinand Gottschalk will stage the play.

RECENT ENGAGEMENTS.

Wilbur Braun has been engaged by Adams and Guhl for their production, In Sunny Spain, and has joined them in Battle Creek, Mich.

Vivian Rushmore has signed for The Lady of the Slipper.

The complete cast for The Dove of Peace will show Phoebe Crosby, Ruth Thorp (alternating), Jessie Bradbury, Henrietta Wakefield, Patricia O'Connor, Denise Morris, Eleanor Doherty, Charlotte Boyd, Marjory Gateson, Robert Lett, Ernest Torrance, Jack Henderson, William Weip, A. W. Woelder, George Burke Scott, Frank Pollock and Thomas Hardie. MAX HIRSCHFIELD will direct the orchestra.

Ollie Mack and John L. Kearney opened in Casey Jones, directed by Rowland and Clifford, at the National, Chicago, Sept. 1, thirty-five weeks being booked in Stair and Havlin time. The company includes Jimmy Dunn, Albert Livingston, Louis Kluge, Frank Murray, Joseph D. Herbert, Frances Lee, Ada Girard, Frances Trumbull, Helen Grayce, Barney Lundo, Bobbie Roberts, Laurence Williamson, Art Weber, J. C. Plunket, Charles Morton, Gertrude Mortemer, Anna Mortemer, Royal Mayer, Mabel LaVole, Jane Randolph, Alfreda Walker, Chrissie Hill, Violet Turpie, Ona Wess, Leslie Wilson Carl and Jeanette Atkinson.

Another of the company which presented the short lived play, The Model, has secured a role almost immediately in another play. William Courtleigh will be in Coming Home to Roost, which opens at the Hollis Street Theater, Boston, Oct. 14. Ffolliott Paget is now with John Cort and Gail Kane is to be in The Affairs of Anatol.

Antoinette Walker will be in Harris and Selwyn's production of the Chinese play, The Yellow Jacket.

Robert Warwick was saved from the ruins of An Aztec Romance by John Cort who gave him a role in Miss Princess, the operetta in which Lina Abarbanell will be starred.

Hassard Short and Reginald Mason have been engaged by Oliver Morosco for Peg o' My Heart.

Harris and Selwyn have engaged Arthur Shaw for a prominent part in George Hazelton and J. Harry Benrimo's Chinese play, The Yellow Jacket, which is now in rehearsal under the direction of Mr. Benrimo.

James Forbes has engaged for his new comedy, A Rich Man's Son, Jessie Ralph, Mary Moran, Maude Hosford, Fania Marinoff, Jane Corcoran, Paul Everton, Ralph Morgan, John Cumberland, Gideon Burton, Walter Allen, and Joseph Reider.

Miss Grace Ellison has been engaged for the leading role in Mr. Edgar Selwyn's new comedy, Coming Home to Roost.

Louise le Baron has been engaged by the De Koven Opera Company to alternate in the role of Alan a Dale with Florence Wickham. Miss le Baron formerly sang the part with the Bostonians.

Lillian Lee and Queenie Vassar have been added to the cast of The Lady of the Slipper, in which Charles Dillingham will present Montgomery and Stone and Elsie Janis at the Globe Theater in November.

Leo Starke has been engaged by Werba and Luescher to play the role of Sir John Portman in the Southern company of The Rose Maid. Last season he was with Mizzi Hajos in The Spring Maid, playing the part of Roland.

Herbert Yost has been engaged for next season for the principal role in a new play by Philip Bartholomae, author of Little Miss Brown. Mr. Bartholomae expects to go into management on his own account next year.

HOTEL CARDS

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Julia Hanchett

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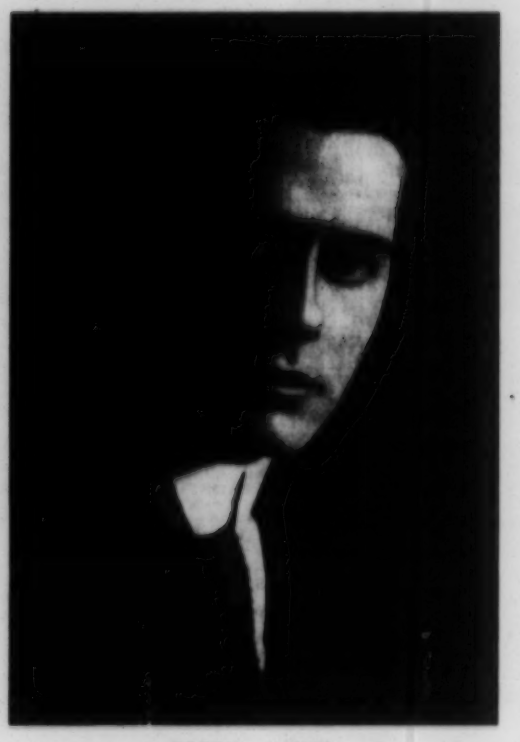
MOTION PICTURES

VIEWS OF THE REVIEWER

THERE is a class of "bugaboos" that The Reviewer has little sympathy with—the spectator who storms at the manufacturer because he does not give him the exact class of drama which particularly pleases his taste. All such tirades may be all very well against the stage, and even against certain phases of literature, but it can hardly be said that picture production is limited in the variety of subjects placed upon the market. Fashions may come and go with the novel and the drama, but the ever increasing output of films reveals a startling wide range of subjects, kind and quality. It only remains for the spectator to see what he likes and close his eyes to the rest. At the worst the shut of the lash can cost but a dime.

* * * *

Just now the "bugaboo" is fond of venting his wrath on the Western drama and the slap-stick farce.



EDWIN AUGUST,
Now Featured in Lubin Films.

Yet our estimable friends, G. M. Anderson and Thomas H. Ince, both in their respective individual ways, have appeared to show us the true vitality of the Western drama. They have proven that the offense is not in the kind, but in the quality—the manner of presentation. It now remains for some wise producer to push through the field of darkness and show the field the correct handling of so-called slap-stick in pictures.

* * * *

Like its colleague, the Western drama, it came with the first appearance of the picture play—also bringing with it the vim, the smash and the chase. What is its evolution? Who is to prove to the wise ones—who now know better—that since burlesque is a legitimate form of amusement, there is a successful means of expression, devoid of crudity, before the camera? He shall wear a cap of discretion, see further than the greatest artist, and walk hand in hand with human understanding—but he will appear.

* * * *

With the learned minds now occupied in disseminating information to the weaker vessels, and incidentally robbing them of a portion of the small pittance now received for picture scenarios, comes another "bugaboo"—the motion picture dramatic school. He has flourished like all "bugaboos," unnoticed for a period, and presumably will never become quite extinct, since "bugaboos" are exterminated only to breed again.

MARTHA RUSSELL,
A Leading Lady of the Eastern Essanay Stock Company.

Training of the right sort is always desirable, but in the motion picture field, and otherwise, there are far too many good players to be drawn from to necessitate the manufacturing of more by cheap and maudlin methods—cheap and maudlin because there is no legitimate reason why they should exist. The worst part of this "bugaboo" is that he claims direct association with the best motion picture companies, who constantly draw on him for talent. The question is why do they not draw the "bugaboo," since skilled artisans are in demand. Furthermore, it pays better than fleecing goats. Don't be a goat. There is no need of a motion picture dramatic school, and producers may always draw from experienced players of the stage, of which there are far too large a supply. Last of all, don't be a motion picture player, unless—well, unless it just happens that way.

* * * *

The much agitated question at present in some circles as to whether children under a certain age shall be admitted to the picture house causes speculation as to what may constitute the objection. One wonders if it is the class of films shown or the place in which they are exhibited. Surely an examination of the general output of films reveals little that is harmful in its suggestion for either young or old. As for the parents, who may be unable to exercise any control over their children in keeping them away from the picture house when desired, perhaps it is the very place where such children may learn a few of life's truths far better than on the street. The situation seems more up to the parents and the theater owners than the community. If certain parents are unable to exercise any authority in keeping their children at home, certainly there is a liberal education waiting for the child at the theater, both from the dramatic and educational point of view.

* * * *

As for a good many picture houses, one can quite agree that the surroundings may not be the best for the infant mind to develop. A recent description of a certain class of picture house, which is far too prevalent for the good of the business, is handed out in this apt manner by a writer known as Cy Logsdon:

"Little or no grief is connected with the running of a moving picture emporium, the principals being the manager, who generally sweeps out in the morning; a young lady with a pleasing voice to take the money at the box-office, ask the purchaser 'How many?' and after having ascertained the number desired, hand back the change and inform them they are at liberty to pass in; a machine operator and a piano player, and at times an illustrated song singer, who stands in the glare of a spotlight while warbling in such a pose as to bring his imitation diamond conspicuously before the assembled multitude.

"In the infancy of the motion picture theaters phonographs were used to attract attention to the box-office, but at this time *profusely colored lithographs are pasted throughout the lobby*, giving the name of the 'frolic,' a condensed history of the plot and a

ROBERT THORNBY,
Of the Western Vitagraph Players.

picture of the most stirring scene. Picture shows are becoming more popular daily and enterprising managers have increased their patronage by adopting the slogan, 'Enter when you like, withdraw when you get ready.'"

Mr. Logsdon might add, "Stay out if you want to. Come in if you care." What an acme of bliss for a showman! But the ground on where he walks is slipping.

* * * *

Perhaps the most satisfying thing about the passage of the new copyright law is that it places the motion picture in a special designated class by itself. Heretofore this office of record has been in continued embarrassment in disposing of the motion picture, both as a matter of record and the copies of film sent in. For the most part they were termed photographs. Under the new law the film is placed in two classes, (l) motion picture photoplays and (m) motion pictures other than photoplays. This latter classification does not refer to manuscript photoplays, as many have seemed to imagine, but to films outside the realm of drama. The new law is primarily for the benefit of the manufacturer and producer, who may be able to deposit copies of the film after production. According to the Register of Copyrights, these copies may be returned to the manufacturer in ordinary cases after the course of a week.

* * * *

The notice of copyright claim sent in upon these copies may be designated in two ways. In either case

MYRTLE STEDMAN,
A Popular Leading Lady of the Selig Company.

the notice must appear on each film. The commonest and perhaps simplest method is to place "Copyright ———," inserting whatever year the entry and deposit of copies may be made. By the other method, if greater precaution is desired, each frame or scene may be marked by a C within a circle, with the date, which may appear in the title or on the sub-titles. The single announcement on the main title, however, is all that is necessary.

* * * *

Applications for each class are placed in two divisions, Form L1 and L2 and M1 and M2. L1 and M1 refer to films not reproduced in copies for sale, while L2 and M2 refer to copies for sale. The application for copies for sale must be accompanied by two complete reels, while in the case of films not reproduced for sale two pictures from each scene is all that is necessary. A title and a synopsis must also accompany the application.

* * * *

Another interesting feature of the new law is its provision in regard to fines for infringement. Previously, owing to the many subjects which the average producer is compelled to put out, he was the victim of much innocent infringement. The new law in this particular reads as follows:

"In the case of the infringement of an undramatized or non-dramatic work by means of motion pictures, where the infringer shall show that he was not aware that he was infringing, and that such infringement could not have been reasonably foreseen, such damages shall not exceed the sum of one hundred dollars; and in the case of an infringement of a copyrighted dramatic or dramatico-musical work by a maker of motion pictures and his agencies for distribution thereof to exhibitors, where such infringer shows that he was not aware that he was infringing a copyrighted work, and that such infringements could not reasonably have been foreseen, the entire sum of such damages recoverable by the copyright proprietor from such infringing maker and his agencies for the distribution to exhibitors of such infringing motion picture shall not exceed the sum of five thousand dollars, nor be less than two hundred and fifty dollars, and such damages shall in no other case exceed the sum of five thousand dollars nor be less than the sum of two hundred and fifty dollars, and shall not be regarded as a penalty."

* * * *

There is apparently no provision for the manuscript photoplay, but the need of copyrighting a scenario to be submitted to a film producer is hardly more apparent than the copyrighting a short story before submitting to the publisher. THE REVIEWER.

THIS WEEK'S FRONT COVER

Pauline Bush, whose picture appears on the front cover of this week's issue of THE MIRROR, hardly needs any introduction to many readers, as her work in the American films, playing leads opposite to Warren Kerrigan, has established an undoubted reputation for her. There is an intellectual grace and sincerity in her various portrayals which causes the spectator to feel each passing thought and emotion as lived by the actress in the play. Her past stage experience includes a season under Charles Frohman's management in Kitty Grey, and many stock companies throughout the country.

FROM THE LOS ANGELES FIELD.

New Film Combination Headed by Frank C. Egan—A Western Selig Studio Contemplated.

LOS ANGELES (*Special*).—Thomas S. Nash, from Chicago, has appeared at the Western Selig studio to take over the management, as James L. McGee will leave his post soon to take a Selig company to foreign lands. Mr. Nash is an early associate with Mr. Selig in the game, and is a good listener while the stories are going around the table.

A studio down to the minute in detail and surpassing all previous efforts in this direction is to be constructed here by the Selig Company, it is rumored. This means that the old studio at Edendale will be abandoned. Mr. Selig does not deny the report.

Fred Osborne, who has operated a cheap amusement exchange here several years, is under arrest on a warrant sworn out by Inspector J. J. Egan, charging Osborne with violating the labor laws and alleging that he also took fees from would-be motion picture actors upon promise of giving them situations with H. J. Brand, motion picture operator. The trial will occur in October.

James L. McGee, manager of the Western Selig studios, was unexpectedly assaulted in his office by E. H. Philbrook, a discharged employe. McGee suffered several injuries in the encounter.

William Selig makes the following statement as to the occurrence:

"Philbrook was short in his accounts and was incompetent. That was the reason I ordered his discharge. He went short while bookkeeper several months ago. Mr. McGee pleaded that Philbrook was up against it and I took the man's note, allowing McGee to retain him. Finding that it was useless to keep him longer, he finally was discharged."

The "ideal" film is announced by Frank C. Egan, president of a successful dramatic institute here, in which Oliver Morosco and others are interested. Contracts have been signed by which Egan will have the backing of heavy capitalists and will turn out two to six reels a week. It is said that L. A. Thompson, one of the leading scenic railroad and outdoor amusement men of the world, is the chief power behind this new arrangement. Egan is well fitted in some ways for the organization. He has two hundred children in his school, many of them clever in the art of acting. He has many graduate students, and his dancing department has its host. In addition to this, Egan will have the privilege of using stage stars showing here under the Morosco management, as well as a number of famous actors and actresses at the head of their own organizations.

Mr. Egan has a Little Theater proposition well on its way in Los Angeles. This will be fitted with a gorgeous palm garden for scenes, as well as glass-inclosed studios on the roof. He now is searching for a producer to head his staff of directors. The business force already is organized. Delightful plays of human interest type are to be used. Tragedy, shocking scenes, crime and the roughly strenuous will be eliminated. The first film, purely of an experimental type, will be a sketch owned by Oliver Morosco, The Word, is a fitting title. Mr. Egan and Laurette Taylor will take the roles. The film will not be put on the market, however.

AUGUST CARNEY,
In His Well-known Characterization, "Alkali Ike," in "Alkali Ike Stung," Out Oct. 8.

MABEL VAN BUREN,
Playing Leading Roles with the Kinemacolor Company.

Education by means of the film is making greater strides. The deaf now are to be taught through lessons flashed upon the screen. Oscar Regensburg, treasurer of the National Association for the Deaf, living at Venice, near this city, states that officers of that organization soon will engage a motion picture company to secure upon the film a series of hand motions which may mean much to the deaf. The pictures are to be used to illustrate lectures.

W. E. WING.

THE INCREASED MARKET.

Beginning with Monday, Sept. 28, the General Film Company commenced a weekly programme of an additional release each day, making a weekly output of forty-two releases each week, an increase of six over their previous production. The Vitagraph, Kalem, Edison, Lubin, Selig, and Essanay have been gradually falling into line to meet this increasing demand on the part of the spectator and exhibitor, and it is expected that the other companies associated with the General Film will soon follow suit.

In connection with this increased output many new features are planned and already under way, so that, together with the single reel, the exhibitor will have an exceptionally large variety of subjects to select from. Among these historical and dramatic features are Vitagraph's As You Like It, with Rose Coghlan in the leading role; Selig's Monte Cristo, featuring Hobart Bosworth; Essanay's The Fall of Montezuma, Kalem's Jesus of Nazareth and others.

This increase still keeps the General Film Company quite ahead of the game. The Film Supply Company is now putting out approximately twenty-five subjects, while the Universal Company is increasing their weekly programme to twenty-eight releases.

ESSANAY NOT TO MAKE WORLD'S CHAMPION SERIES.

At the offices of the Essanay Film Manufacturing Company, Chicago, George K. Spoor, president of that company, stated that Essanay would not negotiate for the privilege to make pictures of the World's Championship Series this year. He gave as his reason that the price asked for the privilege was excessive, and in his opinion baseball had been very much overdone in picture theatres during the past Summer. "There is nothing new to take in the baseball game," said Mr. Spoor, "and each season's picture is more or less a repetition of the season before, and there is a doubt in my mind that the pictures would be profitable to the exhibitors. They certainly would not be to the manufacturer for the cost necessary to their making."

"ALKALI'S" OCTOBER FEATURE.

"Alkali" Ike Stung! is the title of the October contribution of this famous Western comedy series, with Augustus Carney in his popular character creation. It is declared to be one of the funniest up to date. When such films as "Alkali" Ike's Auto, "Alkali" Ike's Boarding House, "Alkali" Ike Plays the Devil, and "Alkali" Ike's Pants have gone before, this may seem quite an assertion. "Alkali" Ike Stung! is booked for release Oct. 8. A picture of August Carney in this portrayal is printed in this week's issue.

LETTERS AND QUESTIONS

Answered by the "The Reviewer."

"S.," Taunton, Mass. — Blanche Bates, who played the role of Cigarette, in the stage production of Under Two Flags, did not assume the same role in the Thanhouser picture production. The part was played by Katherine Horne.

T. S., Atlanta, Ga.—The gay and dapper young chap to whom you refer is William Masson, Essanay Eastern Stock company. He indeed seems filled with life enthusiasm.

A. L., Scranton, Pa. — Eugene Francis played the role of the sheriff in Eclair's production of Robin Hood. Julia Stewart the housekeeper. Barbara Tennant was the captivating Maid Marian, "with the wonderful eyes."

I. B. H., New York, wishes that it were Arthur Johnson and Florence Lawrence who were to lead the grand march at the Exhibitors' Ball. She considers their separation one of the greatest misfortunes to the whole motion picture public, and by seeing them together at this time the public might be reconciled to a degree.

V. A. D., New York, N. Y.—The addresses of the various motion picture studios in New York city or thereabouts are: Biograph Company, 11 East Fourteenth Street; Edison, Decatur Avenue and Oliver Place, Bronx, N. Y.; Kalem Company, 251 West Nineteenth Street; Pathe Freres, 1 Congress Avenue, Jersey City Heights, N. J.; Vitagraph, East Fifteenth Street and Locust Avenue, Brooklyn; Reliance and Majestic, 540 West Twenty-second Street; Rex and Victor, 573 Eleventh Avenue; Solax and Eclair, at Fort Lee, N. J. The Thanhouser Company is located at New Rochelle, N. Y.

A Flo and Arthur admirer is another correspondent who regrets that Miss Lawrence and Mr. Johnson no longer appear together upon the screen. "No two players were more suited to each other, and it will be a happy day when one sees them side by side again." This hope, however, hardly seems capable of being realized, for sound and various reasons.

Mirror Reader, Williamsport, Pa., comments on letter writing in pictures as follows:

What is more disgusting than to see the supposed writing that is witnessed in The Prize Essay (Lubin) and The Man That Made Good (Edison). The leading characters in these pictures, the one writing her essay and the other a reporter writing his story for the paper, are the most ridiculous imitations of writing that could be scared up, amounting to nothing more than a succession of scrawls across the paper.

A. H. would like to have The Reviewer tell Arthur Johnson to play more comedy roles similar to those he played with Miss Lawrence. Mr. Johnson is told, and should be thankful that it was not suggested that he play the comedy with Miss Lawrence.

M. L., Philadelphia.—Herbert Prior and Mabel Trunnelle are now with the Majestic Company, where they have been ever since they left Edison.

J. T., New York, N. Y., writes:

I have been a constant reader of The Mirror for the past four years, and I enjoy reading all the letters and answers, but was disappointed to read your answer to Mr. M.'s letter in last week's Mirror in regard to Alice Joyce and Carlyle Blackwell. I enjoyed Miss Joyce in The Street Singer very much, but there was something missing and that was Mr. Blackwell, and I hope they will soon play together again, as he and Mr. Anderson are my favorite actors. Would also like to say a good word for Maurice Costello, Earle Williams, and Francis Bushman.

The Exponents Of The Best Only, writes in the following manner, which rather explains itself:

A few lines from an old-time "fan." Your views every week are very good, and my only wish is that every motion-picture director would read them. Then, and not until then, would some of them see how far behind they really are from even "near perfection." Why any director will put on a war drama with a girl playing the part of a boy is beyond the conception of the modern spectator. In the first place any soldier could pick her out of a billion by a mere glance; by her actions, the setting of her hat, her thin-waist soldier-suit and by the way she walks. It isn't a walk, either, it's a (sham)ble. As a recent contributor to your "Questions and Answers" column so aptly put it: "An outraged soul cries out in despair" at the impossible things one sees sometimes in the films. "Film Fans" ought to organize against the following: the "death-gasp" of the dying, the "My God" ejaculation, the nick o' time-girl-"terrific"-horse-back-ride, the "he's my brother" complication, the "come-on have a drink" sign, and weak plots that only live because a word or two of explanation has been purposely withheld to prolong the story.

I would also advise some actors to cut out the over-heroic posing and be more wholesome. Of course I won't mention any names. Let them remember they are not paid good money to exploit themselves, but the art the Company thought they possessed. And talking about exploiting, these actresses and actors that thought they could still retain a following no matter how poor the support, directing, story or photography, are coming to their senses. Note the several come-backs to the Biograph Company.

It seems it's the little heard-of director who makes the reputations for the players and not the players themselves. No wonder the "Biograph Man" lets even his stars go. Not one actor or actress who leaves the Biograph Company shows off to even 50 per cent. of their former brilliancy when with some other Company. When Film Fans are able to see four or five new Biograph releases a week, these "Me too" companies (those that follow the deep grooved path, issuing only the most tried subjects), might just as well burn their junk.

F. F. F., Charlotte, N. C., writes in:

As I am a constant reader of the Mirror, it is more than pleasing to know that you are to continue this department under the head of the "Reviewer." I desire to praise the Biograph comedies produced under the direction of ————, who seems to understand what the public demands and whose efforts are supported by a cast of mirth-provoking artists. The finished pictures are enough to show that he wrestles with his task in a most determined manner. The extensive organization of the Biograph Company, along with the excellence of their portrayals, is an assurance that they will continue to please millions of photoplay patrons. We hope for more of these productions and anxiously await the time when this company will release more than two a week. We also trust that they will soon release their tight grasp on the curiosity of the masses and tell us "who they are." But I do boast of the fact that I can point out ————, whose antics on the screen, besides his splendid appearance, will always delight both old and young.

Also, I think it would be impossible to estimate the number of picture "fans" who will join me in hearty appreciation of the good acting of Brinsley Shaw, William Todd, Arthur Mackley, Frederick Church and Victor Potell whose work, in support of Gilbert M. Anderson in the Western productions, is worthy of much favorable comment. From my own observation, one would be inclined to think that these actors were born and bred out there in the open, strictly "at home" in the saddle and never knew what it was to wear a linen collar. But, at that, next time one of them saws his way out of prison, we hope to see the sheriff handle the cut section as though it were made of steel, not mahogany. Much success to the Mirror.

One thanks F. F. F. for his compliments, but he seems to be a gentleman of no small amount of discernment himself.

T. F. Dayton, Ohio.—Elizabeth Miller played the part of the governess in The Boy and The Girl (Edison). It was indeed a delightful, little child drama with a deep significant moral, which should open the eyes of many parents.

Gerald Griffin writes from Glasgow:

A word from the land o' cake and porridge. I saw Edison's Sunset Gun yesterday. Very good. Made a big hit here though to my thinking McDermott made up too young. His hair was too pretty. Now this is what I am getting at. I never saw the G.A.R. carry a gun on Decoration Day. Lots of people were crying even though the flag is hated (positive). They are making a great fuss over American and French pictures, decrying the fact that English actors' film managers are not getting a fair show. One writer says, "Why not show these people (Americans) plays from our rural England? We are getting tired of these Western Cowboys and 'rotten melodramas.' I should like to see some of our managers go after this idea and show the world some of our rural life—I don't mean the rubes and jays, but the real thing."

Also saw, One Round Hogan—very funny. Fred Mace is funny and incidentally next to Costello the most popular man in England.

The three penny people go in for detective plays. Just eat it up.

LOS ANGELES DOINGS.

Gossip of the Studios—Santa Barbara Exposition to Be a Series of Films.

Los Angeles (*Special*).—Manager-Director Rollin S. Sturgeon, of the Western Vitagraph, has just completed a one-character drama, one of those seemingly impossibilities. Naturally there are other people with bits, but a juvenile carries the entire story. It is highly dramatic and naturally somewhat of a feature. It bears the title The Hat, by the author of Patio Days, The Troubled Trail, and others.

Mabel Normand will be seen in a series of comedies along the line of the Tomboy Bessie picture, in which she romped previously to joining the Keystone Company. That corporation has enlarged and outfitted the original Bison studio at Edendale, and Director Sennett is at work there.

Santa Barbara County will be removed to the Panama-Pacific Exposition bodily. This stupendous plan can be carried out with utmost ease, despite seeming impossibilities. Scenic drives, magnificent buildings, seashore, growing crops, orchards, and hot springs all will be taken and exhibited to visitors from all parts of the world. This will be done through the camera. County Supervisor George P. Rucker devised the plan. He does not believe in sending potatoes, cabbages, and other vegetables to a fair as representing an entire country. Therefore, instead of an agricultural and exhibit building, Santa Barbara will merely have a mission style picture house, where all of that magnificent region will be shown as in life.

The Western Pathe Company have secured several pictures at Yuma, Arizona, under direction of Manager Young Deer. In addition to getting weird and peculiar backgrounds, the company was received with open arms at Yuma, the townspeople greeting and entertaining them royally.

Mack Sennett and Fred Mace, the well-known eccentrics of the moving picture world, have pulled off the initial comedy film of the two sleuths for the new Keystone Company. These Conan Doyle terrors are going to "sleuth it" around our Western diggings, it is understood.

W. E. Wing.

CAMERA FOR NIGHT.

A camera has recently been invented by Professor Carl Stormer of Christiana University, Norway, which will be used to measure the relative brightness of the Northern Lights and afterwards enable a reproduction by motion picture. The pictures taken at night require a long exposure, but it is believed that the new invention opens the way for greater achievements to come in this direction.

SCENE FROM "THE CAPRICES OF FORTUNE."
A Two-Reel Eclair Feature, Released Oct. 17.

EXHIBITORS' CONVENTION IN CINCINNATI.

Invitations have been issued to President Taft, ex.-President Roosevelt and Governor Wilson to attend the motion Picture Exhibitors' League outing to be held in Cincinnati, Ohio, on October 5, at the City Zoo. A large number of committees have been at work to make the outing the largest ever held in Cincinnati. Slides are being shown in all the theaters throughout the city andState belonging to the League, announcing the outing and thousands of tickets are reported to be sold. It is expected that Congressman Cox, Gubernatorial Candidate for Ohio, will be present and that Mayor Hunt of Cincinnati will deliver an address. President M. A. Neff, of the Association, will introduce the speakers.

Members of the Chamber of Commerce, numbering fifteen hundred, will be in line with an automobile parade for this occasion and associated with them will be the city officials and the city departments. Street cars have been arranged to carry the expected crowd to the Zoo.

Letters are being received by the national board from many of the Texas exhibitors, stating that they will be in attendance at the convention to be held at Dallas, Texas, on the fifteenth and sixteenth of October and the committee on arrangement reports, that they are prepared to entertain the visiting members in splendid old Southern style. From the fact that it will be State Fair week in Texas it is expected that there will be three or four hundred exhibitors present. The three film exchanges in Dallas write that no pains will be spared to make this one of the best conventions held in that section.

OH, TO BE A PICTURE ACTOR!

While producing a Western picture recently called The Pony Express Rider, it was decided that the action of one particular scene should take place in the middle of a turbulent river near the Royal Gorge, where the Selig Colorado company are located. William Duncan and Lester Cunio, the two principals concerned in the scene, swam out to mid stream and began their action. In their efforts to secure realism the men forgot for the moment that they were merely acting, and as a result Duncan held Cunio under the water for such a length of time that Cunio was unconscious when finally he came to the surface. A doctor who happened to be among the onlookers came to Cunio's assistance, and after some work he was revived and removed to his hotel, where he will be forced to remain for some days as a result of his strenuous work.

KINEMACOLOR REVIEWS.

Other People's Children.—For the first of a series of films designed particularly to interest children, and to be featured among the attractions at the Children's Theater, this little story filled with the blithe spirit and contagious charm of youth, is delightful. During the unfolding of the simple role the scenes are replete with the merry pranks of children, who after their thoughtless fashion disturb the quiet of a confirmed bachelor. To make what appears to be a conclusive end of his peaceful existence, his sister goes to Europe, sending her children, a little boy and girl, to live at her brother's home in charge of a pretty governess. Immediately the bachelor takes a fancy to the governess, but the children severely try his patience. The climax is reached, when they create a disturbance in church, and ingloriously are sent home. But they stop at a house where a little girl has scarlet fever, and both contract the disease. During the long illness, when the lives of the children are despaired of, the uncle and the governess come to love one another, and it is through the medium of the troublesome youngsters that their romance is brought to a satisfactory termination. It is a film certain to catch the fancy of the young. D.

A Tulip Study.—Tulips in all varieties, and they are legion, have been photographed in a manner to reveal the beauty of their innumerable shades and the dissimilarity of their formations. There is just one defect in the film for which the camera man is to blame. The first pictures are of Barr's nurseries at Convent Gardens, and evidently were taken in a high wind that caused the blossoms to wave in brilliant confusion. The effect is tiring on the eyes and lessens the effect of the opening pictures in this film. Barring this defect, the Tulip Study is an excellent example of highly perfected art in motion pictures, and will be of particular interest to those who enjoy flowers. Among the most engaging pictures are those of the bedora, a type of wild tulip; a giant tulip, the size of which is emphasized by a postage stamp nestling in its center; late flowering tulips and the John Butt, a new variety. The coloring of many of the blossoms is exquisite.

Ice Skating Carnival.—A brilliant pictorial reproduction of the ice skating carnival that recently was the feature of the bill at Hammerstein's Roof Garden is offered in this artistically arranged film. The many colored costumes of the skaters are reflected in an attractive harmony of gracefully gliding figures, and the intricacies of fancy skating are presented with engaging fidelity. It is a picture of swift, graceful action, in which the two principal performers are a delight to follow. A special performance of the act was given for the benefit of the Kinemacolor Company and the camera was successful in visualizing the skill of these remarkable skaters. D.

Bee Culture.—This is a remarkably interesting film depicting the handling and habits of bees as found in the Coley apiaries at Westport, Conn. After general views of the apiaries have been given, the process of opening a hive is shown, and to the uninitiated it is something of a revelation to find that men do this with unprotected hands. In other pictures the eggs and larvae are shown, also the section of the comb where the bees are hatching from the larvae out of the sealed cells. Perhaps the most interesting of all is that which reveals the queen bee being fed by workers. The colors in this most instructive film of bee life are admirable. D.

SIEGMUND LUBIN'S STATEMENT.

Pioneer in Picture Field Corrects Reports Regarding Betzwood — Philadelphia Studio Not to Be Given Up.

Articles and notices have appeared in many papers which do not correctly quote Siegmund Lubin's purchase and intentions regarding the future of his recently acquired property of Betzwood. In reply to these articles Mr. Lubin has the following to say:

"Yes, I have bought the estate of the late John Betz, and am very proud of it. It is a beautiful property and must have cost the former owner at least over half a million dollars. I can see in it a wonderful advantage toward beautifying my pictures, and that is the ambition of my life. The manor has a beautiful mansion, conservatory, half a dozen farm houses and other buildings, including stables and paddocks for live stock. I have a water front of nearly two miles on the Schuylkill River, with a boat house, ponds for ducks, a deer park, and about 500 acres of the most picturesque land in the State of Pennsylvania. Contrary to many reports, I did not buy this property to live on, neither have I any idea of building a factory for manufacturing raw material like celluloid film, but solely to get atmosphere to beautify my moving pictures and have them true to nature. I have already hundreds of workmen building a big gallery and other additions, and have given orders for a large number of horses and live stock, and shall also acquire an aeroplane of the latest and best make.

"The demand for moving pictures all over the world has grown to enormous proportions. I think I am safe in estimating that there are 180 reels made every week, and still more are demanded, but the exhibitors will have the best. The time of the indistinct and flickering picture has passed, and bad stage setting and bad photography will not now be accepted. Acting is also demanded, and the best players in the world are not too good for the moving pictures. We must also offer good stories and plays, and have to retain very excellent writers.

"I am one of the pioneers of the art and love it, and when I see the entertainment it gives to millions of people I am willing to spend many hundred thousand dollars on my property and plant to beautify my films. Not only is my beautiful Betzwood an ideal manor, but it is situated right near Valley Forge, one of the historical spots of America. Here is the spot where Washington camped through the terrible Winter to hold the Britishers in check. The beautiful surrounding country is admirably adapted for the work which is my heart's happiness. I have no idea in moving or giving up my Philadelphia studio. I could not do without it. Betzwood simply will be a valuable annex."

FRENCH CLASSIC IN PICTURES.

One of the Pacific Coast stock companies of the Selig company under the direction of Hobart Bosworth, recently completed a production adapted from the well known Frenh classic of Chatteaubrand, entitled Atala. In the production of this subject an attempt was made to secure a visualization of the famous Gustave Dore illustrations.

SELIG TO START MORE COMPANIES.

W. N. Selig, president of the Selig company has returned to Chicago from a prolonged business trip to his Western studios. While in Los Angeles, Mr. Selig made preparation to establish several separate stock companies in the Edendale studios. He plans to have a separate company for the use of each producer. Each company is to be fully equipped and under the direct charge of the producer selecting the players. As there are now five working producers at the Los Angeles studios, there probably will be five complete stock companies at this studio alone. If the experiment works out well Mr. Selig may decide to place the same system in effect at the Chicago and Colorado studios.

SELIG BOWLING TEAM.

The Selig Colorado company, located in Canon City, have formed a bowling team among the members and are meeting all comers. They have played two match games to date and have won both. One of these was with the prisoners of the Colorado State Penitentiary. William Duncan is the star bowler of the Selig team, having rolled a score of 256.

"MILLIONAIRE COWBOY" AGAIN.

One of the most popular film stories that the Selig Polyscope Company produced is the well-known comedy-drama of Western life entitled The Millionaire Cowboy. So numerous have been the requests for a new release of this subject that the Selig Company recently reproduced the picture upon a far more elaborate scale than the former production. It will be ready for delivery in the near future.

SCREEN CLUB ELECTS OFFICERS.

At the fourth meeting of the Screen Club held at Bryant Hall Saturday, Sept. 28, the following officers were elected: King Baggot, president; John Bunny, first vice-president; G. M. Anderson, second vice-president; Arthur Johnson, third vice-president; Calder Johnstone, corresponding secretary; Harry R. Raver, recording secretary; C. A. Willat, treasurer.

The board of governors elected for two years' service are William R. Daly, Lawrence McGill, Herbert Brenon, and Victor Smith; for one year Teft Johnson, Pierce Kingsley, Oscar C. Apfel and C. Jay Williams.

In the neighborhood of $1,200 was reported in the treasury and the amendment providing for the admittance of lay members was also accepted. The next meeting will be held at Bryant Hall on Saturday evening, Oct. 26.

UNCLE MUN EXPLOITS FOR CAMERA.

The New York *Herald* is authority for the statement that Fred Mankivel, cartoonist for the *Herald's* comic section, is to pose for the motion picture camera in the character of Uncle Mun, which he originated for that paper. His exploits for the films are said to be none the less startling than in the cartoon. In the first he shoots a hole through a dam, draining a lake, and thus saves a couple whose canoe has capsized.

STUDIO GOSSIP.

LYLLIAN LEIGHTON, the popular character woman of the Selig Chicago studio, recently proved her versatility by writing several unusual scenarios, accepted for production. Before entering the theatrical business Miss Leighton was for several years owner and publisher of a morning newspaper in Wisconsin. The first scenario from the pen of Miss Leighton has been produced by the Selig Company under the direction of Hardee Kirkland, and will be released Oct. 24. It is called The Awakening, and Miss Leighton herself plays the principal character.

FREDERICK MALCOLM has been co-operating with Giles Warren in directing Victor films. According to both gentlemen, two heads are better than one. In last week's issue Mr. Warren was given credit for directing the Florence Lawrence features, but he desires Mr. Malcolm to receive credit for his part of the work.

ARTHUR D. HOTALING, of the Lubin Mfg. Company, is in Tampa, Fla., looking over conditions concerning a location for their Florida Winter company.

MABEL VAN BUREN, leading woman with the Kinemacolor Company, whose likeness appears in this week's issue of THE MIRROR, enters the picture field thoroughly well equipped dramatically, having first appeared as leading woman for Creston Clarke in Beaucaire, and later playing the leads in The Virginian, The Squaw Man and The Man of the Hour. In the interval she gained much solid experience at the head of Summer stock companies. She was last seen in New York under Joseph Hart's management in Dinkelspiel's Christmas.

KING BAGGOT, founder of the Screen Club and its first President and also leading man for the Imp, is too well known to need an introduction to MIRROR readers. It may be of interest, however, to note that Mr. Baggot's artistic work in films was recently taken account of by The Buffalo *Courier*, which devoted nearly an entire page to the actor's life and art. As founder of the Screen Club he has worked hard in bringing this popular organization to a head, and much of its present success is due to his efforts, as his friends attest.

FLORENCE BARKER, leading woman with the Powers Company, is an interesting personality. Her vivacious and winning manner has proved beyond chance of doubt one cause of her success as a picture-play actress. Miss Barker has been in the film art for considerable time, has had much experience and prior to this had won many laurels on the legitimate stage. In a recent film, Fate's Way, she was seen to particular advantage, scoring a big hit in a difficult role.

LOIS WEBER and PHILLIP SMALLEY, who have been playing leads with the Rex, first release, for the past eighty weeks have severed their connection with the "Rex Brand of The Universal." Mr. Smalley has been directing many of these productions for the past few months.

FRANK POWELL, who recently resigned from the Powers Company, has been engaged by Mr. Powers to direct the Gem brand of films. A new company will be organized, which later may go to the coast.

"RICHARD III." READY SOON.

It is expected the M. P. Dudley Amusement Company will be able to announce the release date of their feature film, Richard III., within a few days. Work has been progressing rapidly at the studio near City Island. Two more important scenes remain to be taken, the landing of Richmond at the head of the army, for which is used a real fifteenth century type warship, especially constructed, and another scene depicting the battle of Bosworth Field, in which hundreds of soldiers are apparently seen to be engaged and Richmond is slain. Frederick Warde, who appears in the leading role, has declared much enthusiasm for the film.

DATE OF "MONTE CRISTO," OCT. 14.

The Selig Company has definitely announced Monday, Oct. 14, as the release date of Monte Cristo, the three-reel feature which has occupied their attention for the past few months. Great pains have been taken in adapting this great play to the intricate requirements of the photoplay screen. The release will be handled exclusively by the General Film Company. The Selig Polyscope Company publicity department are preparing an elaborate assortment of publicity aids for the use of exhibitors showing this film. For over half a century the name of Monte Cristo has been a household word with theatergoers the world over, and it is calculated that no play or novel of any age ever had a wider patronage or larger sale than this famous creation of Alexandre Dumas.

James Crus Jean Darnell William Russell

SCENE FROM "PUT YOURSELF IN HIS PLACE."
Thanhouser Release in Two Reels, Out Oct. 29.

LICENSED FILM RELEASES

Monday, Oct. 7.

(Bio.) The Line at Horan's. Com.
(Bio.) A Ten-Carat Hero. Com.
(Edison) A Curable Disease. Dr.
(Kalem) When Youth Meets Youth. Dr.
(Lubin) The Last Rose of Summer. Dr.
(Pathe) Pathe's Weekly, No. 41. Top.
(Selig) How the Cause Was Won. Dr.
(Vita.) Nothing to Wear. Com.
(Vita.) As You Like It. Special—Three Reels.

Tuesday, Oct. 8.

(Edison) Under False Colors. Dr.
(Ess.) Alkali Ike Stung. Com.
(Cines) A Glimpse of Sicily. Sc.
(Cines) Artistic Glass Work. Ind.
(Cines) The Wonder Powders. Com.
(C. G. P. C.) Among Many Loves. Com.
(C. G. P. C.) The Trianon, Versailles, France. Sc.
(Lubin) The Moonshiner's Daughter. Dr.
(Selig) A Motorcycle Adventure. Dr.
(Vita.) The Godmother. Com.

Wednesday, Oct. 9.

(Edison) Uncle Mun and the Minister. Com.
(Eclipse) Through Derbyshire Dales. Sc.
(Eclipse) A Roman's Conversion. Dr.
(Ess.) The Rebellion of Mandy. Com.
(Kalem) The Belle of the Beach. Dr.
(Kalem) Election Day in California. Com.
(Pathe) Passing Gypsies. Com.-Dr.
(Selig) When Edith Played Judge and Jury. Dr.
(Vita.) When Persistency and Obstinacy Meet. Dr.

Thursday, Oct. 10.

(Bio.) The Chief's Blanket. Dr.
(Ess.) The End of the Feud. Dr.
(Lubin) The Players. Dr.
(Melies) Forgive Us Our Trespasses. Dr.
(Pathe) The Horse Thieves. Dr.
(Selig) Euchred. Dr.
(Vita.) As Fate Would Have It. Dr.

Friday, Oct. 11.

(Edison) The Charge of the Light Brigade. Dr.
(Ess.) Not on the Circus Programme. Dr.
(C. G. P. C.) His Country Before All. Dr.
(Kalem) His Mother's Picture. Dr.
(Lubin) Mr. Fixit. Com.
(Lubin) The German Singers. Com.
(Selig) An International Romance. Dr.
(Vita.) Her Father's Hat. Com.
(Vita.) Mammoth Life Savers. Com.

Saturday, Oct. 12.

(Edison) A Fresh Air Romance. Dr.
(Ess.) The Shotgun Ranchman. Dr.
(Cines) Trailing the Counterfeiters. Dr.
(Kalem) The Redskin Raiders. Dr.
(Lubin) The Cringer. Dr.
(Pathe) Haughty Marietta. Com.
(Vita.) When California Was Young. Dr.

UNIVERSAL COMPANY RELEASES.

Sunday, Oct. 6.

(Rex) The Winnings of Silas Pegg. Com.
(Crystal) The Girl in the Next Room. Com.
(Crystal) The Man from the North Pole. Com.
(Eclair) A Lock of Hair. Dr.

Monday, Oct. 7.

(Imp) The Wreckers. Dr.
(Nestor) Romance and Reality. Dr.
(Cham.) To Err is Human. Dr.
(Great N.) The Black Chancellor (Three reels). Dr.

Tuesday, Oct. 8.

(Gem) Orphans. Dr.
(Bison) The Tattoo. Dr.
(Eclair) All on Account of a Ring. Com.
(Eclair) Surprising Eliza. Com.

Wednesday, Oct. 9.

(Nestor) His Only Son. Dr.
(Powers) Good Stuff. Com.
(Amb.) (Title not reported.)
(Univ.) Animated Weekly. Top.

Thursday, Oct. 10.

(Imp.) The Bridal Room. Dr.
(Rex) If Dreams Came True. Dr.
(Eclair) A Choice by Accident. Com.Dr.

Friday, Oct. 11.

(Powers) On the Danger Line. Dr.
(Nestor) Love and a Lemon. Com.
(Victor) Betty's Nightmare. Com.

Saturday, Oct. 12.

(Bison) (Title not reported.)
(Imp) A Bronx Cocktail. Com.
(Imp) A Bad Tangle. Com.
(Milano) (Title not reported.)

FILM SUPPLY COMPANY RELEASES.

Sunday, Oct. 6.

(Maj.) The Little Music Teacher. Com.
(Than.) A Six-Cylinder Elopement. Com.-Dr.

Monday, Oct. 7.

(Amer.) Jack of Diamonds. Dr.

Tuesday, Oct. 8.

(Maj.) The Winner and the Spoils. Dr.
(Gau.) Love's Test. Dr.
(Than.) Miss Robinson Crusoe. Dr.

Wednesday, Oct. 9.

(Amer.) A Sister's Devotion. Dr.
(Gau.) Gaumont's Weekly, No. 31. Top.
(Rel.) Guy Mannering. Two reels. Dr.
(Solax) Canned Harmony. Com.

Thursday, Oct. 10.

(Amer.) Reformation of Sierra Smith. Dr.
(Gau.) The Tie Eternal. Dr.

Friday, Oct. 11.

(Lux) Evading Justice. Dr.
(Solax) A Fool and His Money. Com.

Saturday, Oct. 12.

(Great N.) (Title not reported.)
(Rel.) The Peddler's Find. Dr.
(Gau.) The Cotton Industry. Ind.

MUTUAL FILM CORPORATION.

Sunday, Oct. 6.

(Itala) (Title not reported.)

Monday, Oct. 7.

(Keystone) The Beating He Needed. Com.
(Keystone) Pedro's Dilemma. Com.

Wednesday, Oct. 9.

(Broncho) An Indian Legend. Dr.

Friday, Oct. 11.

("101" Bison) (N. Y. M. P. Co.) The Sergeant's Boy. Two reels. Dr.

Reviews of Licensed Films

The Italian Model (Vitagraph, Sept. 21).—To make a detective story picture meet the requirements of the exacting spectator of to-day there must be a well wrought plot, a basic story, and startling disclosures as an appropriate climax. Told after the fashion of straight drama, eliminating the false mystery forced in at the beginning, the film perhaps would have been more effective. One cannot help but feel that some of the scenes were injected into the picture to give it complexion and buisser up the weak places. One which falls into this class is where Lambert Chase, the detective, gives chase to the Italian and overtakes him in the water at the end of a pier, where a battle royal insues. A detective who understood his business would have halted the man when face to face with him, unless perhaps something of an unlooked-for nature had interfered. The false tone throughout is felt by the melodramatic spectator, as well as all others of the more conservative type. A young Italian girl, acting as a model for a young artist, is mysteriously murdered and the artist is accused of the crime. The services of Chase are sought by the mother, and after a liberal use of the magnifying glass the clue leading to the real murderer, a jealous lover of the girl, is found. The murderer is trapped by a notice appearing in the paper, stating that the girl did not die, as reported, but would return to her home from the hospital on a certain date. The rejected lover lies in wait and confronts the detective dressed as the girl. The capture is made and the mother showers her thanks upon the hero. Maurice Costello plays the role of the detective in his usual style. James Morrison does well in the part of the artist. Leah Baird makes an attractive model. G.

The Renegades (Sept. 25).—A rather strong story is presented on this film, with a certain strength and character, but on the whole there is feeling that the producer is struggling to create impressions, and just fails in arriving at the desired point. The role of the husband, played by Ford Tidmarch, is rather badly conceived in that the actor does not bring on the subtility or discontent pervading the man, which causes him to act as he does. He is rather a man in distemper. Clara Williams does some remarkable work as the wife, and Edgar Jones as the prospector is likewise most acceptable. The husband evidently fails to find the desired gold and the fact works upon his disposition. The wife decides to leave him, and sets forth across the mountains with the stranger who has appeared. Indians under the influence of firewater attack them, and the husband, who has somehow tracked them hither, though the steps are not shown in the production, drives off the Indians in a remarkable spirit of bravado. The stranger is shot in the encounter and is taken back to the cabin to regain his strength. When he is well enough to depart the husband demands satisfaction in a duel for a fancied wrong. An Indian coming upon them at this point shoots the husband. The wife at first believes the stranger guilty of murdering him, but he proves the contrary by the sight of the Indian's dead body. C.

The Cattle Rustlers (Selig, Sept. 24).—While this story is always entertaining, well acted, and put on with a deal of attention it rather fails to be what would be termed gripping, because of the bad construction of the piece and the rather slow-timed acting. The climaxes and situations are poorly brought out in both instances, making a drama of little vitality. However, interesting scenes depicting the round-up and the like add novelty and interest to the film. William Duncan plays the role of the ranch foreman. Myrtle Stedman is the girl, the ranchman's daughter; Lester Cunio the cattle rustler, and Rex de Rosselli the father. Perhaps the story would have gathered strength had the exact nature and character of the spy and his friend been introduced before in the action, and the spectator been made aware of his intentions. He obtains a job for the round-up. During the night he calls his pals, the other rustlers, who make off with the cattle. He shoots the girl's father and brings her on the scene by letting her know that her father in distress is in need of her. Then he makes way with her, pursued by the valiant ranch foreman, who, of course, saves her in the end, though it takes him quite a long time to do it. C.

The Pity of It (Selig, Sept. 26).—This virile little drama starts off with vitality and interest which is refreshing, but later it is rather loath to make the dramatic climaxes it is capable of, and which could have been made particularly unique and strong. It is also acted with a slow-timed effect throughout, which rather robs it of the vitality it rightfully possesses. It is, however, acted with a deal of character and sympathy by all concerned. Thomas Santschi plays the role of the husband. Eugenie Besserer is the wife. Lillian Hayward is the sister, though the spectator is not made really aware that she is his sister until the film is well under way. Bessie Eyton brings a deal of imagination and truth to the role of the Indian maid. The wife accepts the insincere love of the adventurer against her husband and leaves. The husband goes from bad to worse, until he lands out West in desolation. Here he is befriended by an Indian maid, and eventually procures a job upon a ranch. Meanwhile the wife has returned home for forgiveness and obtains his address from his sister. She goes to him, but he will not receive her. She departs. Her horse runs away. She is thrown from the carriage and dies, while the Indian maid returns to her first love, leaving the man alone with his sorrow. C.

His Lordship, the Valet (Vitagraph, Sept. 24).—Here is one of the most unique and clever comedy conceptions seen for some time in the way of a society drama of comedy trend. The scenes are taken aboard an actual ocean steamer with many Vitagraph players as capable and entertaining passengers to lend life and atmosphere to the whole. It is a novel and entertaining film of the better class, and played with equal finish and understanding. Harry Northrup in the leading role of his lordship is in complete harmony with the character, while E. K. Lincoln is equally satisfying as the young American. Edith Storey is the young lady of position who falls in love with an apparent lord, only to learn her mistake, that he is the lord's valet, after which she is again corrected into the true state of affairs, that he is a young millionaire traveling to win a wager that he can cross the ocean without paying his fare, and thus win a bet of one thousand dollars, put up by his friends. For this purpose he becomes the valet of a young Scotchman who is crossing the ocean. In order to avoid ambitious mothers with marriageable daughters he plans that his valet shall assume to take his place. The valet proceeds to become interested in an American heiress. Various amusing complications arise, until the lord in desperation exposes him. Then he himself learns the valet's true identity, takes the joke and makes the heiress aware of the truth, and furthermore agrees to pay his fare across. Naturally the backgrounds of the steamer add much to the picture. C.

Cynthia's Agreement (Edison, Sept. 25).—Here is an exceptionally bright and amusing little comedy by Mabie McSween. It is both well made and well played along true Edison character. Gertrude McCoy is the winning Cynthia, William Howard the lawyer, Edward Boulden the clerk, Guylund the reporter, and Robert Bower the city editor, while Alice Washburn creates amusement with her character bit. The attorney is annoyed by his stenographers, who only become trained to get married. The next one who appears he compels to sign a statement to the effect that she will work faithfully for him and never marry. He, however, becomes very fond of Cynthia. He runs for city office and by a reporter, who obtains possession of a letter from some party bosses, he is falsely represented in the columns of the paper. Cynthia, however, comes to the rescue by going to the city editor and setting the matter straight. Thus she wins the lawyer's gratitude, as well as his love, and he crosses the "not" out of the agreement. Cynthia does not object. C. Jay Williams is the director. C.

Queen of the Kitchen (Kalem, Sept. 25).—The fun of the farce is derived in watching the young married couple set dinner for their friends, when they discharge their cook, who has refused to permit either of them in the kitchen. They place washing powder in the bread, and do divers other things more or less provocative to mirth. At last with faces besmirched with soot and flour they call up the agency and summon back the cook. The production, however, is not on the plane it might be, as delicacy of treatment is not one of its fine points. C.

Along the River Nile (Kalem, Sept. 25).—Here is another in the series of interesting subjects this company has been putting out, showing life among the Egyptians and Arabs. Gathering sugar cane, coaling with river boats along the Nile, stone laying and washing sheep are among the subjects presented. C.

Pals (Pathe, Sept. 25).—While this film is not as well put together as it might be, it creates interest and entertainment throughout. One, however, wishes that the players had been less aesthetically inclined, dealt less in the "ahmes" and the "oh, ahs," and conducted themselves more like human beings. Crane Wilbur and Pearl White play the leading roles. The two pals love the same girl, and after the dance she declares that she will marry the man who catches her first and snatches her from the saddle. It is the wrong man, or, at least, the spectator is inclined to feel that way and events would tend to prove so. According to motion picture tradition, the other then goes out West, and also goes to the bad. He breaks in and robs the girl herself, who now has a child, and who declares that she has left her husband and is divorced. The man's pal at this point for some unexplained reason takes it into his head to kidnap the child. The hero rescues the child, and the rest is not hard to imagine. He immediately experiences a change of heart. The woman's sudden appearance out West is also another unexplained point in the story, causing the spectator to feel the mechanics of the story. C.

A Little Louder (Essanay, Sept. 26).—Done in Essanay's best farcical vein, this film proves an amusing novelty, while the complications are worked out with ingenuity and amusement. The players also enter into the spirit of the farce and succeed in making an entertaining and amusing whole. Howard Missimer appears in the leading role of the deaf father and succeeds in extracting a deal of fun out of the part. The rest of the cast is likewise good. Lily Branscombe is the daughter, John Stepling and E. H. Calvert the suitors, Eleanor Blanchard the widow sought by the father, and William Bailey her nephew; Frank Dayton is Dr. Kurem. The father, who is deaf, is in love with a certain widow, whose nephew comes to call upon him, bringing with him the suggestion by a card that he call on a certain Dr. Kurem and be cured of his deafness. When the widow refuses him on the ground that she could never marry a man who is deaf he retaliates on his daughter and the nephew by declaring that his daughter can only marry a man who is deaf. Two suitors appear and the girl has the favored one pose as a deaf man, while the rival bent on winning the girl does likewise unbeknown to her. While they are at the house deceiving each other with their respective apparent deafness the father goes to Dr. Kurem and is cured. He brings back the doctor to cure the young men, and thus their perfidy is discovered. They leave in disgrace, while the widow accepts the father and her nephew finds solace in the arms of the daughter. C.

Bill Wilson's Girl (Vitagraph, Sept. 26).—It would be hard to find a more vivid portrayal and character study than this exceptionally well played and organized drama of life and character. Mary Charleson in the role of the girl gives a really masterful interpretation of the girl subdued by her father's shame, while the role of the father is likewise in fine character as played by George Stanley. Robert Burns is the young lawyer and Robert Thornby Sykes the saloon keeper. The young lawyer does not make a success of things in the East, and accordingly starts out West to shift for himself. Here he meets the girl, who is struggling with her drunken father. At last she determines to put the saloon keeper out of business according to law, if he persists in selling liquor to her drunken father. The saloon keeper does persist. There is a raid instigated by the young lawyer, and the case is eventually won for him. His manner of conducting the case wins the approval of the community, and he is asked to represent the district for Congress. C.

Friends (Biograph, Sept. 23).—Exquisite grace and charm are displayed by the little woman who essays the heroine of this truly interesting episode of the West during the period of the seventies. She manages to keep the spectator a pride piqued with her inconstancy in love affairs, but that is as it should be. An improvement might have been made in the playing of the inn scene, where considerable of the action takes place, as it is too highly colored with drunkenness and men with frowsy beards of a dark hue. She is an orphan and the pet of the Golden Creek mining camp, and, incidentally, infatuated with Dandy Jack, who is considered her sweetheart. As Jack is about to leave for other diggings, he meets an old friend, Bob, who has just arrived at the camp. Bob immediately falls desperately in love with the girl, and after a quick wooing of the rough Western fashion, she reciprocates with a true affection, which she never experienced for the other man. Shortly before the day of the wedding Jack returns, and is twitted by the boys about the apparently fickle girl, whereupon he wagers that he can win her back, unaware of who the successful suitor is. When he confronts the girl, her emotions sink to a state of chaos, and under the impulse of the moment she allows him to embrace her, but when Jack's eye falls upon the photograph of the other man, his face hardens and then softens, and, heeding to the better impulses within, he gently withdraws, and in the inn below drinks to the health of the future bride. The pleasing effect of this picture drama, to the credit of the producers, is obtained without resorting to one of the usual tricks employed in the presentation of the average Western film, such as gun play, murder, or the chase. The two men, essaying the lead male roles, caught the spirit of the piece with excellent results in their portrayal of a subdued, passionate character, the proper likeness of a real man of the plains. G.

His Trade (Lubin, Sept. 21).—There is little to be commended in this ordinary burlesque of a Jew trying to make money by dishonest means. He is a glazier pursuing his trade in the slum district, and in order to work up a business is furnishing all the boys of the neighborhood with baseballs and bats. Of course, the boys make use of his presents with the disastrous results that many of the windows in the

★MELIES★
WESTERN PICTURES

Released October 10th, 1912

FORGIVE US OUR TRESPASSES

LITTLE DANNY, living alone with his father, is taught to say the Lord's Prayer every night and to live accordingly. Father and son become acquainted with their pretty neighbor, Mary, toward whom the father is inclined to show more than a friendly interest. Mary takes the lad to town on the day a theatrical troupe arrives, and one of the actresses recognizes in Danny her son. Years back she had gone astray and husband and wife were estranged. Mary nobly puts her own feelings aside to effect a reconciliation, but without avail. Danny's father is stern, and not till the child repeats the prayer, "Forgive . . . as we forgive," is he softened and the home completed.

Approx. length, 1,000 feet.

★ G. MELIES, 204 East 38th St., New York City ★

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NEXT—The Foundling—Oct. 18

C. JAY WILLIAMS — The Stranger and the Taxi-Cab. Lazy Bill Hudson. Cynthia's Agreement
NEXT—Uncle Mun and the Minister—Oct. 9

HAROLD M. SHAW — Hearts and Diamonds. The Grandfather. Mary in Stage Land
NEXT—The Girl from the Country—Oct. 1

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Coming Release—HIS LIFE—Oct. 5, 1912
DELBERT L. DAVIS, Photographer

neighborhood are shattered. The Jew rubs his hands and does a grandstand business, until found out, and then commences the time-worn chase, which produces a few laughs in spite of its antiquity. On the day following, he ventures back to the same neighborhood again, and the spectator is treated to the same scene over again with a final climax of the ginger being ducked in a trough of slack lime. There are always people who will find amusement in this sort of horseplay, but the numbers fortunately are growing smaller. The demand is making itself felt for farce of the higher grade with, at least, a semblance of a plot. G.

Pathe's Weekly (Topical, Pathe's; Sept. 23).—There are an unusual number of interesting and instructive current events shown in this week's issue of the Pathe weekly, and doubtlessly it will form a special feature of the programme wherever it is shown. A scene which stands out with prominence is that showing Clarence Darrow, counsel for the defense in the McNamara trials, and the famous labor leader addressing the crowds on Labor Day in San Francisco, Cal. Others that deserve mention are Governor Woodrow Wilson reviewing the Spanish War veterans in reunion at Atlantic City, N. J.; fireman's hose contest at Asbury Park, N. J., won by the West End department; Ida Schnall doing some spectacular diving during the Hudson River Yacht Club Water Carnival, and a picture of the wreck after the Northern Pacific passenger collided with the East bound freight and killed three trainmen and injured several others. G.

A Gay Time in Quebec (Lubin, Sept. 23).—In this picture the producers have attempted to profit by injecting a little nonsense into an educational, scenic film. The attempt is not quite as successful as it might be. There is, however, one genuine good laugh in store for the spectator that partially redeems the picture as a farce. It is when Hans and Fritz determine to secure a picture of the local fire brigade, and send in a false alarm. The fire department comes tearing down the street, and the Dutchman get their pictures, but the police get the Dutchmen. The producers have used skill in securing this picture, for there is no faking in the run, and the policeman closely resemble the proper article. Outside of the good photography depicting different portions of Quebec, Canada, the film is made up of the antics of the two men while taking a trolley and a caleche ride around town. G.

A Detective's Strategy (Selig, Sept. 23).—This picture tells a human, but oft told tale, of an unloved wife and mother, who, although possessing wealth and social position, is denied the love of her husband, who is busy acquiring the almighty dollar. A detective is brought into the house by the husband who has discovered that his wife is contemplating leaving him for a species of the fortune-hunting society man. The detective mixes among the guests with an eye continually on the pair, and is rewarded for his labor by accidentally happening upon an imprint of a note of the fortune-hunter planning the elopement with the wife. He takes the note, and makes a tracing of it. The wife, in the meantime, decides that she will remain true to her home and her child, which she loves more than everything else. After this the detective confronts the two, and tells them they are found out. She admits everything, and explains her present position. The husband enters, and is told that his wife is still a good woman, following which, it rests with the child to bring the mismated couple together and restore happiness once again in the household. The last scene is effective, but the conclusion is but a reflection of the rest of the film, long drawn out, not making its points with much dramatic precision. Charles Clary is the husband, Winnifred Greenwood is the wife, and Del Vechio the detective. G.

Weary Starts Things in Pumpkinville (Vitagraph, Sept. 27).—An elephant comedian proves himself the star actor in this foolish but highly amusing farcical comedy. Weary is just an ordinary hobo, who is caught peeping under the circus tent, and with a swift kick by the attendant is sent about his business. He makes it his business to drop a cigar stump into an elephant's trunk as he makes his departure, and that is what starts the whole trouble. The enraged animal breaks his fastenings and pursues. Soon the town is aroused and joins in the attempt at quelling the uproar. The local fire department is called out to swell the multitude in the chase. It soon becomes a chase, however, in the opposite direction, for the beast turns and scatters them in every direction with a savage charge. The sheriff, a coon, and Weary climb a tree to escape, and as the elephant stops to scratch his back against the trunk, the three men jump on him. The scene is uproarious where the animal stops in the middle of a field, and by lively bucking throws them off. One wonders how the producers managed this without injury to some one, for it is a long fall from an elephant's back to the ground, and the three men in question not only fall, but are cast down with a hard thump. Following a number of other adventures, the sheriff and Weary discover that the elephant is quite tame, and succeed in leading him back to the tent. The keeper gives the sheriff $2 for his trouble, and Weary, when he demands his share of the spoil, is picked up by the beast and douched into a tub of water. Charles Edwards is cast as Weary. G.

The Apache Renegade (Kalem, Sept. 28).—It is utterly impossible to follow the story that this picture is supposed to contain. Aside from the few picturesque scenes showing a battle and a chase, the film is tasteless. Mary Simmons, accompanied by her father, is journeying with a freight train of wagons through the Apache country. Without reference as to who he is or how he came to be there Jack Lane, a cowboy, is introduced into the story out in the desert, and expresses a desire to travel with the party through the Indian lands with the evident purpose of protecting the girl. Outlaw Bill, the renegade, discovers the approaching traders, though the spectator is not given to know how he does it, and incites the tribe of Indians to attack them. The girl and the cowboy become good friends, and she presents him with a handkerchief. While he is riding ahead of the train with the girl, he is captured by the outlaw and an Indian and taken back to the Indian village. The girl escapes. The outlaw attires himself in the cowboy's clothing and returns to the wagons, planning to offer his services as guide and thereby conduct the people into the hands of the Indians. The girl sees the handkerchief on his neck and warns the pioneers. When the outlaw finds that his plot has been discovered, he dashes away, and induces the Indians to attack at once. In the meantime Jack has escaped, and brings assistance to the besieged wagon train. It is a crudely constructed plot, depending on a shallow idea. Good scenery and fights are, however, a redeeming feature. G.

The Voice of Conscience (Essanay, Sept. 27).—As a result of over acting on the part of the boy with a conscience this picture fails to drive home its lesson. Also, the long

THE HOUSE OF

SELIG

October 14th — **MY WIFE'S BONNET**

Adapted from the original farce comedy that met with such whirlwind success when produced at the Olympic Theater, London, in 1864. Lyllian Leighton and John Lancaster play the principal parts. About 1000 feet.

October 15th
THE OPIUM SMUGGLERS.
A dramatic story of the government line riders of the Northwest, and an incident in their handling of opium smugglers. Wm. Duncan and Myrtle Stedman play the principal parts. About 1000 feet.

October 16th
THE SHUTTLE OF FATE
A thrilling story of a wreck at sea and the romance that grew out of a rescue connected with it. Very dramatic scenes at the wreck and escape of the passengers make this an excellent production. About 1000 feet.

October 17th
WHERE LOVE IS, THERE GOD IS ALSO
The first picture adaptation from Tolstoi's wonderful story of Russian peasant life. Beautifully enacted and charming in its appeal. One of those real Selig features. DON'T MISS IT. About 1000 feet.

October 18th
SUBTERFUGE
One of the most cleverly told light comedies of recent months. Adapted from the short story of Philip Verrill Michels, on the same reel with **THE GEISHAS OF JAPAN**, a remarkable educational picture taken in sunny Japan—the land wherein cameras are forbidden. Showing the much-read-of Geisha Girls and their customs and life. Combined length about 1000 feet.

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BIOGRAPH FILMS

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Released September 30, 1912

SO NEAR, YET SO FAR

The Reward of Persistence May Be Delayed, But it is Inevitable

The world may love the lover, but it often tantalizingly throws obstacles in his way. Howard saw the girl and was transfixed with admiration for her. Being of a backward nature, he misses the opportunity to be introduced. The girl is amused at his embarrassment, and when in his fluster he drops his fraternity pin, she picks it up, unobserved by him, and keeps it as a souvenir of their first near-meeting. On several other occasions he almost succeeds in being introduced to her, but always when he is nearest the goal of his desire he is hurled into the depths of despair. Still he persists, until finally his perseverance is rewarded through a most unique trick of fate.

Approximate length, 999 feet.

Released October 3, 1912

A FEUD IN THE KENTUCKY HILLS

How the Mountaineers Settled Affairs of Honor

The two brothers and the little adopted daughter of the household grew up from childhood together. The girl and the younger brother were childhood sweethearts, he being so different in nature from his elder brother, who was considered the bad man and dead shot of the hills. The younger brother has been living in the valley for a long time and returns to his home at the time the story opens. He is quite a contrast to his elder brother, in fact to the whole family—refined, educated, and of course a revelation to the little girl, who, though betrothed to the elder brother, is strongly attracted by him. Hence there is a renewal of childhood's affection. This the elder brother ferociously objects to, making it understood that the girl is engaged to him, so the younger boy, for the sake of peace, decides to leave the place. However, fate decrees it otherwise, for an old feud is reawakened and he joins his brother to fight the common enemy. This incident reverses conditions.

Approximate length, 1,036 feet.

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42 Releases a Week Now, 7 a Day

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Pictures taken from the famous historical novel by Alexander Dumas. A great production.

VITAGRAPH
Oct. 7, 1912 — **AS YOU LIKE IT** — Three Reels
Shakespeare's great play presented by the Vitagraph Company with Rose Coghlan as Rosalind.

Sept. 30, 1912 — **THE MAN HUNT** — Two Reels
A story that always holds interest. This one most vividly told in pictures by the clever Pathe players.

42 Releases a Week Now, 7 a Day

Sept. 16, 1912 — CINES'S — DAUGHTER OF THE SPY — Two Reels
Romantic Story of Revolutionary Days Dramatically Portrayed in which Daughter of Spy gives her life in vain attempt to save her Nobleman Lover, betrayed by her father.

Sept. 9, 1912 — PATHE'S — THE BLIGHTED SON — Four Reels
Story of a son who breaks up his loving family through his wild deeds, undergoes terrible hardships and years after returns home—a man. Dramatically told.

August 26, 1912 — PATHE'S — FIRE AT SEA — Two Reels
Thrilling Story of Ship Afire at Sea—All its horrors and heroisms shown in this wonderful picture.

August 19, 1912 — VITAGRAPH'S — RIP VAN WINKLE — Two Reels
A Great Film from a Great Play made famous by the late Joseph Jefferson.

August 12, 1912 — CINES'S — RAMESES, KING OF EGYPT — Two Reels
Romance in the Days of the Splendor of the Pharaohs

July 29, 1912 — PATHE'S — DON JUAN AND CHARLES V — Two Reels
A Wonderful Old World Story of Life at the Court of Spain (Colored Film)

July 22, 1912 — KALEM'S — SIEGE OF PETERSBURG — Two Reels
A Masterful Presentation of the Civil War Period

July 15, 1912 — VITAGRAPH'S — THE MONEY KINGS — Three Reels
A Vital Subject Superbly Handled by These Competent Players

July 8, 1912 — PATHE'S — THE ADOPTED CHILD — Two Reels
A Film Full of Human Interest and Intense Heart Throbs

July 1, 1912 — KALEM'S — TRAGEDY OF THE DESERT — Two Reels
A Faithful Portrait of the Romance and Tragedy of the Sea of Sand

General Film Co.

arm of coincidence has been stretched to the breaking point in an effort to build up a series of events which are supposed to suggest to the boy his guilt. The only blame that could be attached to the boy in the first place was his failure to confess that he was the one that was indirectly responsible for his friend's death, which should have been brought out in the construction of the piece. It was an accident and a more sufficient reason should have been given to show why the boy did not speak, though the scene depicting the crime is hardly clear. Frank Graig goes on a hunting trip with William Sherman, his daughter's sweetheart, and meanwhile so does the boy, who is a friend of Graig. One morning the boy happens into camp while Williams is down the stream, and greets Graig, proudly showing some game he has killed. While cleaning it Graig, in passing, falls and is stabbed by the knife in the boy's hand. In fear the boy grabs up his gun and rushes off. Williams returns to find his friend, the father of his sweetheart, dead. He is arrested and convicted of the crime on circumstantial evidence. The boy, tortured by his guilty conscience, passes through a number of adventures which suggest to him the accident, and finally, when he sees a picture depicting conscience, he rushes to the court and gasps out a confession of the affair, and dies in the arms of the sheriff. The picture is overdrawn and too highly colored as a whole to be convincing. Harry Mainhall takes the part of the boy, William Walters the man who is killed, and Bryant Washburn the accused. G.

Harvesting Alfalfa in New Mexico (Selig, Sept. 27).—This is an educational subject dealing in an interesting manner with the great agricultural industry of the Southwest. One of the chief revenues of the State is derived from baled hay and the picture shows in a series of scenes every stage in the process of baling, from the time it stands in the fields till it is on the wagon ready to be delivered to the market. G.

The Borrowed Umbrella (Selig, Sept. 27).—Coming home from the office one afternoon Smith gets caught in the rain and buys an umbrella, and thereafter takes a great fancy to it on account of the curved handle, which enables it to be hung on the arm. On arriving home he finds his daughter and her sweetheart hovering on the porch, the young man waiting for the rain to cease. When the father goes into the house, leaving the umbrella standing by the door, the girl appropriates it to loan it to her fiance. He carries it down town and leaves it in a cigar store where he stops to buy a cigar. The father, finding his umbrella gone, demands his girl to telephone the young man and order him to return it immediately. The way the young man finally recovers the lost property and returns it produces many laughs. The idea of the picture is not entirely original, but a delightful little comedy has been created as a result of deft handling of the plot. John Lancaster is in the role of the father, Adrienne Kroell plays the girl, and Carl Winterhoff the young man. G.

A Mixed Affair (Biograph, Sept. 26).—The idea on which this comedy depends for its fun has done service for many another in days that are past. The plot is well developed and the players have entered into the spirit of the piece with a vim, with the result that many laughs are produced, in spite of the staleness of the subject. As the good-natured husband is leaving for his office one morning, his wife asks him to stop at the dentist's on his way home for her new set of teeth. It so happens that it is the birthday of his stenographer, a pretty girl of eighteen, so after he leaves the dentist's he stops at a jeweler's to buy a jeweled belt buckle as a present. While making the purchase, a policeman enters to buy a bracelet for his sweetheart. The packages in which the three articles are packed are very similar and a general mixup occurs. G.

A Disappointed Mamma (Biograph, Sept. 26).—With the hope of catching some titled husband for her beautiful daughter, mother takes her to the seashore. In her anxiety to catch the titled son-in-law she allows her daughter to become engaged to an adventurer, posing as a count. The girl does not relish the idea of being a countess, but retains hopes of a future happiness with the man of her own choice. It falls to the lot of a traveling salesman to thwart the designs of the count, and bring the young people safely into each other's arms. Incidentally he secures the mother for himself, and in the performance of his friendly act produces many a laugh. It is a farcical comedy, and the acting is spontaneous throughout. G.

Buster and the Gypsies (Lubin, Sept. 26).—This is another of the Lubin series starring Buster. The children succeed admirably in the different roles that have been assigned to them, and Buster is a gem as the flourishing hero, who saves his lady love from the awful gypsies. The children are taken to a church fair, and, after indulging in cake and ice cream, they fall asleep. Buster is carried home asleep and dreams a dream, where Brooks, his playmate, is the villain and Henrietta is his sweetheart. The villain and his henchmen take the young lady from her home one dark night, and pack her off to their rendezvous. Buster follows, and, in peeping through the shutters, alarms the guilty ones, who flee with their captive to the camp. Here Buster surprises them as they are quarreling over the girl, and he awakens still fighting. In point of story, the picture is hardly up to the standard of the preceding pictures of this series, but Buster never acted better. Henrietta O'Beck carries grace and charm with her role of the heroine, and Buster Johnson makes a splendid little hero. Brooks McCloskey is the villain, and a good one. G.

Swimming and Life Saving (Lubin, Sept. 26).—Guy M. Dalley, ex-champion swimmer of the world, gives in this picture a marvelous exhibition of under-water feats, and demonstrates the one-man method of life saving. The one criticism to be offered is on Mr. Dalley's method of resuscitating the drowned. It is the old-time method that has been used in the past, but has been discontinued recently by the United States and all the coast life saving corps as a dangerous method, which is liable to do more harm to the drowned than good. It has been recently demonstrated that placing a man on his back, as this picture shows Dalley doing, is more apt to cause the man's death than to resuscitate him, and, with this in mind, one might suggest that it is not good to popularize this method by showing it in the motion pictures. G.

Mary in Stage Land (Edison, Sept. 27).—This is the third picture of "What Happened to Mary" series, and it takes the heroine for the first time into the glare of the footlights. For those who have followed this story during the past three months the film will prove enthralling, but to the casual spectator it will prove of only passing interest, for it is simply a chapter in the history of the girl, Mary, and has yet to be completed. Through the kindness done to Daisy, a poverty-stricken chorus girl, Mary is engaged as a show girl in one of the cheap musical comedies of the city. Dur-

SPARKLING COMEDY IN SPLIT REELS

KEYSTONE FILMS

"The Beating He Needed"

OCT. 7

An amusing story of an effeminate college boy who was sent West to make a man of him. The plan failed till his father gave him the beating he needed.

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OCT. 7

A clever comedy of Spanish life, involving an elopement. Papa tries to prevent it and follows the wrong couple, with comical results.

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"AN INDIAN LEGEND"

RELEASED WEDNESDAY, OCTOBER 9

A beautifully photographed subject, showing an Indian legend in which the son of an Indian agent carries on a courtship of a beautiful Indian girl. Later he transfers his affections, and the grief of the Indian girl over his marriage to her white rival leads the Indians to attack the whites, and wonderful scenes of battle are shown. The Indian girl's brother kills the man, and the Indian girl ends her life in the water. Every day her spirit comes forth from the lake and she weeps and wails, then disappears.

COMING WEDNESDAY, OCTOBER 16

"SHERIFF'S ADOPTED CHILD"

BRONCHO MOTION PICTURE COMPANY

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MUTUAL FILM CORPORATION, 60 WALL STREET **Sole Agents for United States and Canada**

ing the rehearsals Mary hears Daisy in her role so often that she learns it herself, and on the night of the first performance, when Daisy becomes ill, Mary is suddenly shoved into the part and makes a hit. The backer of the show, a rich young man about town, becoming fascinated by her fresh young charms, starts out to win her. At a banquet which the young man gives for the people of the company Mary is lauded for having saved the performance, and Daisy, influenced by wine, takes this as a personal affront and accuses the friend of stealing her role. The young man condoles Mary and at last tries to embrace her, to the amusement of the others. Mary, with the horror of the situation suddenly breaking upon her, rushes off home and there she sees two paths open to her—one, the wide, primrose way, the banquet she has just fled from; the other, the narrow path of honest endeavor. Which does she choose? This will be answered in the next month's picture. Harold M. Shaw as the director is responsible no doubt for the artistic success of the production. G.

The Heart of John Grimm (Kalem, Sept. 27).—At the death of the mother, the little girl is taken by the New York Fresh Air Society out into the country, and there finds a home. The story deals with the way she wins a place in the heart of a crusty old man. He dislikes children, and never has allowed his wife to bring any around the house, in spite of her pleadings to be allowed to satisfy the longing of motherhood. One of the members of the society is informed that this pair are without children, and so takes the little orphan to the house to seek a home for her. The wife would gladly take the child, but fears the wrath of her husband and so demurs. When the child approaches her and places her arms about her neck the wife is unable to withstand the call of mother love and braving everything takes the child in. The child is hid during the daytime, and at night put into the garret to sleep. Grimm hears a noise, and goes up to investigate, but discovers nothing as the child has hidden. The next day Grimm is overcome with the heat while at work, and it is the child who restores him and leads him back to the house. An accidental slip of the tongue by the child gives the secret away, and the husband flames up in anger; chides his wife and declares that the child cannot live in his home. It is the grief of the child and wife that finally softens and causes him to relent. There are many commendable points about the picture, and it should be received with considerable favor wherever shown. It was produced in conjunction with the New York *Tribune*, with the idea of interesting the public in the Fresh Air Society. The story is told in a way that it both instructs and engages the interest of the spectator. G.

The Counts (Vitagraph, Sept. 27).—When Mr. Barnes decides to marry his beautiful young daughter, the college widow, to a French count, he does not figure on the resources of the young student who is determined to foil him in his purpose and marry the girl himself. The idea and the method of working out the plot of the farce is rather original, and proves a laugh winner. On several occasions the actors have allowed themselves to drift into the burlesque, which lowers the tone of the production, but it will not destroy the humor for the average spectator. The count writes from France that he is on his way to America to win the hand of the girl, and the girl in her pride gives a cold shoulder to the school boys. She shows them the photograph of the man who is coming to claim her, and that furnishes the chance the boys have been seeking for. To sicken her of all counts they garb themselves up with high-crowned hats and the like, and take up lodgings at the local hotel. A telegram is sent to the father, stating that the count has arrived in town, and requesting the father to call with the girl at the hotel that evening. When the father, mother, and the girl call they are met by a countless number of counts, and, though they do not realize that they are being hoodooed, they are so charmed that they are glad to escape. The girl has had enough of counts, and is now perfectly willing to accept her American sweetheart, and papa is told of the joke. When the real count arrives on the scene, he is mistaken for another imposter and thrown out of the house. E. R. Phillips essays the role of Barnes, Dorothy Kelley his daughter, and Harry T. Morey her beau. G.

'Ostler Joe (Edison, Sept. 28).—George R. Sims's appealing poem is by no means a new subject for the producer of motion pictures, but it remains an exceptionally interesting one when placed in the hands of the right director. J. Searle Dowley is responsible for the film in question, and he should be credited with a ten strike. With remarkable fidelity to detail, the setting of the poem as suggested by the verses of the author, has been reproduced, and there is genuine atmosphere, that elusive quality so difficult to project through the medium of pictures. The pathos and charm of the poem that tells the well-known story of 'Ostler Joe's love and Annie's mistake is made yet more effective by the pictures. No incongruities mar the settings and conspicuously able performances are given by James Gordon as Joe and Laura Sawyer as Annie. They play with a quiet restraint that is delightful, and in parts of less importance Benjamin Wilson and Edna May Weick give adequate performances. This film is an example of motion picture composition at its best. D.

The Musketeer's Conscience (C. G. P. C., Sept. 27).—Vagueness in the initial presentation and in the subsequent development of the story that is the subject of this romantic costume photoplay prevents an audience from taking any very active interest in what happens. When it is all over there are reasonable grounds for a difference of opinion as to who is who and just what all the rumpus is about anyway. The musketeer loves a lady, who in turn is passionately fond of jewels. One necklace she wants in particular, and when the chevalier lacks the money to purchase it her attitude is chilling to the ardent lover, who thereafter leads a most troubled existence, in which a midnight duel is a conspicuous incident. He sincerely loves his sweetheart, however, and in the course of events finds his way to the safe that contains the coveted necklace. After appropriating the jewels he is discovered by the woman who owns them. There is a struggle, and the musketeer leaves the house believing himself to be a murderer. Thereafter the vision of his supposed victim hounds him until in a blind panic he falls backwards from a window to his death. The purpose of the picture evidently is to give a romantic illustration of the harmful influence of a covetous woman. The costumes and settings are appropriate enough for a film of the kind, but the story is confused. D.

WITH THE FILM MEN.

Ad Kessell and C. O. Bauman arrived in New York from California on Friday. They are not at all perturbed over the vacating of the injunction against the Universal and say that things are running nicely. Charles Kessell will leave for the Coast in a few days to look after the interests of the New York Motion Picture Company and William Kessell will take his place as manager of the Great Eastern Film Company.

The camera man of the General Film Publicity Sales Company accompanying Colonel Roosevelt caught the collapse of the grand stand where several people were badly injured during one of the Colonel's speeches. H. G. Spanuth, who by the way is now sole owner of the company, says it is one of the best pictures of the trip.

The demand for Eclair films has become so great, it is declared, that it has become necessary to bring over from the European studios Messrs. Verneau and Cohl as directors. Mr. Cohl was one of the foremost cartoonists in France before his entry into moving pictures and will direct the production of animated cartoon drawings along original lines.

Bud Atkins, who is representing the greater J. D. Williams Amusement Company of Australia is in new work. He expects to close a number of important deals during his visit.

Doctor Lamberger of the Hochstetter Utilities Co is an ardent Bull Moose. The Doctor was largely instrumental in nominating Oscar Straus for governor.

A very interesting showing of Australian pictures was given at the Film Supply Company last Tuesday by Ed. Barrie, who will market them in this country.

William H. Swanson of the Universal is expected in New York in a few days. P. F. Powers and Aubrey Kennedy will leave for Los Angeles this week to look after the universal interests.

President Brock of Kinemacolor returned from Europe last week. He was too busy to be interviewed but will have some important news shortly.

H. R. Raver resigned as a member of the board of directors of the Motion Picture Destributing and Sales Co. M. J. Jourgon of Excelsior was elected to succeed him.

Paul Hernaud, manager of the Lux Film Company, sailed Sept. 24 for a short business trip in Europe.

The Thanhouser house organ has been merged with the Mutual Observer and Bertram Adler is spending two days a week at the offices of the Observer. F. J. B.

N. Y. MOTION PICTURE CO. VS. UNIVERSAL.

Charles Kessell has issued the following statement explaining the relation of these two organizations:

"The decision recently handed down by Judge Delaney was in an action commenced by the New York Motion Picture Company against the Universal Film Manufacturing Company and others, to have certain agreements delivered up and canceled, and for an injunction restraining the Universal Company from instituting litigation against it pending the agreement.

"A injunction has been in force against the Universal Company for upwards of six weeks, and the decision of the court was to the effect that it did not feel reasonably certain that the New York Motion Picture Company has asked for the proper relief in that action, and could not continue the injunction before the trial. This decision constitutes the opinion of one judge, and the New York Motion Picture Company will promptly appeal to the Appellate Division, where it will seek to have the higher court reverse the decision of the lower court.

"This action has no direct bearing upon the general merits of the question whether or not the Universal Company can interfere with the business of the New York Motion Picture Company, but only whether or not the New York Motion Picture Company can restrain the Universal Company from commencing any further lawsuits.

"The real question between the parties was decided in the recent suit started in the Supreme Court of New York by the Universal Company against the New York Motion Picture Company, wherein its motion for a restraining order against the New York Motion Picture Company was denied.

"The New York Motion Picture Company is now prepared, as it has ever been, to meet the Universal Company in any litigation that it may see fit to commence, if the Universal Company prefers that method of warfare to competing with the New York Motion Picture Company on the basis of quality, which, after all, must be the real test among makers of motion pictures.

"Lawsuits do not benefit the exhibitor, and the New York Motion Picture Company considers the quarrel instituted by the Universal Company a subordinate issue."

EXHIBITOR'S BALL FEATURES.

A. Coleman, chairman of the Entertainment Committee of the M. P. Exhibition League of Greater New York, has announced new features for the League ball to be held Nov. 14 at Palm Garden, Fifty-eighth Street and Lexington Avenue, New York. The Hippodrome Band will furnish music for the dancing. Alice Joyce will be the honorary representative of the Kalem Company, and Maurice Costello and Florence Lawrence will lead the grand march.

Money raised will be used to meet expenses of the national convention of the Motion Picture Exhibition League of America, to be in Grand Central Palace, New York, July, 1913.

ECLAIR TWO-REEL FEATURE.

Caprices of Fortune, a scene from which appears elsewhere in this issue, is another Eclair feature, taken during Director Arnaud's trip through various parts of the East with his stock company. The steel mills of Homestead play an important part in the development of the story, which moves throughout the United States and into Mexico with a suggestion of Honduras, giving exceptional variety to the production.

TRADE ORGANS COMBINE.

The *Thanhouser News* will become consolidated with the *Mutual Observer*, the trade organ of the Mutual Film Company, beginning next week's issue. Bertram Adler, of the Thanhouser, will collaborate with Editor Stryckmens several days each week.

NOTICE

To State Rights Buyers and Others

Owing to the enormous amount of detail involved in costuming

The Gigantic 5,000 ft. Feature Film Production of

FREDERICK WARDE

—IN—

RICHARD III

Announcement of release date is unavoidably delayed. Definite date will appear in next week's DRAMATIC MIRROR.

M. B. DUDLEY, Pres. and Genl. Mgr.

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VITAGRAPH.

6 a Week---"LIFE PORTRAYALS"---6 a Week

HER CHOICE.

Use Vitagraph Beautifully Colored Posters. Made Especially for Film Subject. Order from your Exchange, or direct from us.

HER CHOICE — Monday, Sept. 30

A wealthy aunt has two nieces. From them she chooses her heirem. Both pretty. One proud and arrogant, the other modest and kind. Which one did she choose? The one we would select, of course.

ADVENTURE OF THE SMELLING SALTS — Tues., Oct. 1

Lambert Chase, the detective, uncovers a smuggling plot. He crosses the sea to do it. It is done and well done.

BACHELOR BUTTONS / **DIANA'S LEGACY** — TWO COMEDIES — Wednesday, Oct. 2

Bunny is a lonely bachelor. Jean, the Vitagraph dog, cheers him and makes life worth living. Miss Finch, as Diana, is irresistible. An elephant enters her life and makes it interesting.

SHE CRIED — Thursday, Oct. 3

As a Boss Weeper, we must hand it to Miss Florence Turner, the Vitagraph girl. She cries herself into pleasant places. We scream with laughter.

HER SPOILED BOY — Friday, Oct. 4

Some folks are killed by kindness. Mother's love often goes awry. This is an instance. Her spoiled boy redeems himself and there is rejoicing in his redemption.

THE RED BARRIER — Saturday, Oct. 5

This is a case of marrying a man you don't love and rejecting a man you do. The husband is killed. The lovers find his death a barrier, and they are separated forever.

NEXT WEEK---SIX A WEEK

NOTHING TO WEAR—Some style. — Monday, Oct. 7
THE GODMOTHER—Marshall P. Wilder in disguise. — Tuesday, Oct. 8
WHEN PERSISTENCY AND OBSTINACY MEET—Perseverance wins. — Wednesday, Oct. 9
AS FATE WOULD HAVE IT—All right. — Thursday, Oct. 10
HER FATHER'S HAT / **MAMMOTH LIFE-SAVERS** — Two comedies. — Friday, Oct. 11
WHEN CALIFORNIA WAS YOUNG—Romantic days. — Saturday, Oct. 12

Special Three-Reel Feature, "AS YOU LIKE IT," Released through the General Film Co., Monday, October 7

Reviews of Supply Co. Films

The Fugitive (Solax, Sept. 27).—Can a girl of sound, mental powers suddenly become insane as a consequence of witnessing a tragedy similar to one she had seen some years before on the same spot? Possibly. Can she as suddenly regain the control of her mental faculties when the knowledge is forced in upon her that, after all, the second was not really a tragedy, but that the person still lived? That is a debatable question. However, this is the extraordinary physiological problem which rests as a pivot for the structure of this drama. If one can accept this theory as a working basis without too great a stretch of the imagination, then he or she will find abundant enjoyment in the picture. There is much real worth in the film, both from a photography standpoint and acting, and while it still remains that the story, as a story, is pointless and leads to nothing, it scores; it holds the attention of the spectator. The girl's mother is killed by a stray bullet during a struggle with desperadoes, and that grand she consecrates thereafter by planting a flower bed. Several years afterward, while watering her flowers, a stranger approaches and asks for shelter. She gives him refuge in the hut, and protects him from harm against her father, who is the county sheriff and is looking for the man as an escaped convict—a peculiar procedure. Suspicion finally falls upon her, and the father, having followed her to the hut where she is taking food, shoots the man down. It is here the girl loses her reason, and for days afterward she makes regular trips to the hut as had been her custom to take food. The father, heartbroken, calls in a doctor, who, after a careful examination of the case advises bringing back the young man who was only wounded, and exhibiting him to the girl. This is done with the happy results that she is restored to her reason and to the arms of her lover and father. G.

The Love of Flag (Solax, Sept. 25).—As the result of a quarrel with the head of his department, a young efficient draftsman in the employ of the Government, is discharged. In his wandering around for work he meets an agent for a foreign government, who offers him a big sum for duplicates of the plans of certain fortifications on the Pacific Coast. At first this offer is met with a flat refusal, but still failing to secure employment, and, urged by his wife, he accepts the proposition. When on the verge of delivering the papers, the little son interferes unwittingly, by waving the flag over his body of wooden soldiers spread out on the floor. The spy after tearing up the flag is thrown out of the house, and the father is saved from a traitor's lot. It is difficult for the spectator to exercise sympathy for the young man in the betraying of his country, even though he does repent in time. It is a case of having swallowed the camel and choked on the tail. A man who is capable of making such a deal with a foreigner would hardly reconsider the matter on seeing the flag abused. More care should have been given to the lighting in the production, for in many of the scenes the over light was so intense that it showed the players as almost baldheaded. Again, in one of the last scenes there were three men introduced into the picture for some reason not apparent. As they had little to do with the action of the plot, discovering them in the young draftsman's home was confusing. One thing can be said, however, in favor of the picture, and that is the acting was of the best. This one feature alone will do much to carry the film to a partial success. G.

International Aviation Meet, Chicago, Cicero Field (Gaumont, Sept. 28).—There is plenty of interest and entertainment for the average spectator in this film which depicts the feats of the different bird men at the recent Chicago meet. The photography is extraordinarily clear and distinct for a picture of this kind, and in watching the numerous scenes one is able to get a liberal idea of the methods employed in the starting and landing of the various machines. It is an instructive picture that will, no doubt, find favor wherever shown. G.

Life on the Mountain Caucasia (Gaumont, Sept. 28).—Beautiful scenery and ugly people from the subject matter of this film, and while it might prove instructive under ordinary circumstances, it is spoiled by a failure to give the spectator more definite information respecting the location of the mountain in question. A portion of the picture is devoted to showing the various types of the mountaineers and their habitations. We also see women at work on raw wool, the principal source of revenue. G.

A Garrison Joke (Majestic, Sept. 29).—Although evident care has been exercised in the staging of this light comedy, yet it falls short of measuring up to the required standard of a live picture farce. It lacks in situations and complications and ends feebly. Young Lieutenant Harris is supposed to have been somewhat wild in his youth, though this fact was not made clear enough, and when it is announced in the local newspaper that one of his former sweethearts is to appear in the local theater where his post is located, his friends decide to play an April fool joke on him. His wife is beguiled into the plot, and induced to write a letter to her husband, making it appear that it comes from the actress. The husband receives the letter, stating that she will be in town on such a date, and he becomes intensely excited; rushes to his wife and declares that he must leave the city for a while on important business, and that he intends to stay a while with her sister in the neighboring city. He helps her to pack, rushes her to the depot, and, as he is helping her on to the train, a note is handed him by the wife, which reads: "I wrote the letter myself. April Fool." When he looks up, his wife is standing on the opposite side of the track, where she alighted, the boys come out from their hiding place and every one enjoys the joke at the expense of the victim. The story is not without its humor. G.

Belligerent Benjamin (Sept. 29).—What was the aim of this picture the spectator asks himself after it is finished. A pretty girl goes out walking in the park with her dog, the dog bites a stranger and is kicked for his trouble. The girl reports the affair to her husband on his return home from work. The husband, accompanied by his young wife, marches forth to thrash the stranger, confronts him, and is about to commence, when the stranger hands him his card, stating that he is a light weight champion, and then Benjamin makes a hasty retreat. The only situation that might rise a laugh to the surface is when the Belligerent Benjamin has his bluff called and fades away. As a comedy, it is altogether too light to provoke much fun. G.

The Renegade (American, Oct. 2).—After deserting his young wife, Lew Sommers makes his way out West, where he finally meets with an untimely end, as the result of his deeds. We see him hurt through a fall from his horse, and befriended by the local sheriff, whom he betrays by making love to his sweetheart. His wife, who happens to be a friend of the girl, arrives in town and the renegade, anxious to make a hasty get-a-way, steals money and a horse from the girl's father. The sheriff is suspected, but vindicates himself by capturing the robber and secures the girl's hand. Pictures of this order are causing the spectator to wonder if the people of the West were ever employed; if they ever work. In this film a crowd of cowboys hanging around, doing nothing, apparently awaiting their turn to enter into the action of the picture with the usual chase. The sheriff rescues the renegade just as he is about to be lynched by the cowboys, only to hand him over again when he learns who he is. It is hardly probable that any sheriff, alive to his duty, would hand a prisoner over to a mob. In the climax, as the renegade is being led off with a rope around his neck, the girl falls happily into her lover's arms; another improbable scene that could be eliminated with beneficial results. G.

Custer's Last Fight (Bison, Oct. 4).—It has remained for the motion picture producer to portray the most realistic battle, aside from those of the genuine, ever witnessed, and in this picture we have a marvelous achievement of the art. It would appear that nothing has been spared in the attempt, on the part of the director, to make the picture scale all heights previously ascended by producers in points of costuming, setting, fireworks, and numbers of men and horses. Judging from the effects the picture has on the spectator, thousands of people have been employed in the making of this three-reel subject, and it is safe to say that at least hundreds have been used. Another fact which the producers deserve credit for, is that they have adhered strictly to the text of history, and have refrained from injecting any love story or counter plot, to detract from the interest or historical truth. The scores of Indians used are a big factor in impressing one with the realistic nature of the film, and they merit a goodly portion of the praise for excellent acting. It is remarkable also, the way in which the horses are managed. The incident which was partially responsible for the main action of this drama is shown in the first scene flashed upon the screen. It is of two exploring naturalists sitting by a water hole of an evening after a day of fatiguing toil, smoking their pipes. By their actions the spectator is told that some vague fear haunts them of some impending evil. But they little realise that their span of life is marked by minutes. Before the morning comes they are lain dead upon the sands, and an Indian is making his way back to his tribe to boast of a most cowardly deed. The Indian, eight months later, is arrested and sent to prison, to escape before completing his time. He returns to his people and incites them, with the assistance of Sitting Bull, the Medicine Man, to strike off the irons and rise up against the white man. Contrary to the orders of the Government, they leave the reservation for a bison hunt. Drive them back is the orders of the Government, and it is during Custer's heroic effort to carry out these orders, that he and his brave men meet their untimely end. G.

The Cuckoo Clock (Reliance, Sept. 28).—It was just a cuckoo clock that brought discord into the family of two and caused many heartaches and the preaching of a sermon. It is hardly probable that a simple thing such as clock would effect the lives of most people, but to the fisherman and his wife, living apart in a cottage down by the sea, it meant a good deal. The old man had saved up for months to buy a cuckoo clock to adorn the wall of the sitting room. He is proud of his purchase, and boasts of it to his companions, one of whom becomes so curious to see the odd affair that he breaks into the house and accidentally smashes the clock while examining it. The old man, on returning home, accuses his wife, and when she maintains her innocence, grows angry because she refuses to tell the truth. The rupture grows, and he finally leaves her and takes to drinking. The confession of the fisherman who breaks the clock brings the two together again and restores happiness. There is a sincere note struck by the players and the director in the working out of this simple story that makes an instant appeal to the gentler side of human nature. G.

Jack of Diamonds (American, Oct. 7).—This picture possesses many of the elements of comedy, but ends as a genuine tragedy. The trifling of two girls with their lovers results in the death of one of two men. It is impossible for the spectator to justify or maintain any sympathy for any concerned, unless, perhaps, for the young fellows, who drew the Jack of Diamonds into a card game in order to secure revenge by stripping him of his money. The incidents in the drama could very well have happened in life, and there are some who, perhaps, would claim that the picture was true drama because of this fact. On the contrary, life is not necessarily drama, nor drama, life. There are primary laws governing the play; laws of construction, of sequence, and, in the melodrama, one of the primary and first requirements is to centralize the emotions and sympathies of the spectator upon some particular point. In this picture one fails to sympathize with the girls, because of their fickleness, and with the boys because of the method they endeavored to use in revenging themselves upon the man who had usurped the affections of their girls, and with the man in the case because of his conduct throughout. The scenery and background for the setting of the story deserves commendation and the players, with clever acting, covered over many of the weak situations and compelled the piece to stand out as an artistic effort, if not wholly a success as a drama. G.

Letters of a Lifetime (Thanhouser, Oct. 11).—After a visit to his club, a wealthy old bachelor returns to his home and finds awaiting him news that his time on earth is brief—one month. For the first time the realization breaks

Stupendously Spectacular!

101 BISON

"WHEN UNCLE SAM WAS YOUNG"

Two Reels---Released October 5th

HERE ARE A FEW OF THIS WEEK'S LIVE ONES:

MONDAY, SEPTEMBER 30

IMP—A Cruel Step-Mother. Dr.
A simple, tender love-of-mother theme. It will charm and delight.
NESTOR—The Old Prospector. Dr.
Vivid story of life in mining camp. Intensely emotional.
CHAMPION—Her Whole Duty. Dr.
From opulence and fortune to the dregs of poverty and misery.

TUESDAY, OCTOBER 1

GEM—The Convict's Return. Dr.
A superb story most masterfully enacted and produced.
BISON—A Western Episode. Dr.
A real Western stazier for excitement.
ECLAIR—The Old Doctor's Humanity. Dr.
A top-notcher for emotionalism.

WEDNESDAY, OCTOBER 2

NESTOR—The Boomerang. Western Com.
Alive with sparkling comedy. A bowl of laughter.
POWERS—Early's Awakening. Com.-Dr.
Exceptionally cleverly acted, finely staged "kid's" release.
ANIMATED WEEKLY
Right up to the minute interesting topicals.

THURSDAY, OCTOBER 3

REX—Bob's Deception. Dr.
Pulling power. That's it. A lovable story, strikingly produced.
IMP—A Country Girl. Dr.
It's a dream of a picture. Elaborately staged. Brilliantly directed.
ECLAIR—The Lucky Loser. Com.
A sure cure for the blues. Produced in tip-top style.

FRIDAY, OCTOBER 4

POWERS—Two Women. Dr.
A hypnotically enthralling dramatic offering.
NESTOR—Hearts and Skirts. Com.
Flickers of joy. Brilliantly clicked off.
VICTOR—Tangled Relations. Com.-Dr.
A sterling crowd attractor. A positive Florence Lawrence money getter.

SATURDAY, OCTOBER 5

101 BISON—When Uncle Sam Was Young. Two Reel. Dr.
The immensity of this spectacular military production beggars description. A Revolutionary War pictorial masterpiece.
IMP—He Had But Fifty Cents and A Day in an Infant Asylum
A smiling, chuckling comedy, and an interesting day with little tots.
MILANO—An Alpine Tragedy. Dr.
Thrilling, tense situations in every foot of it.

SUNDAY, OCTOBER

REX—The Winnings of Silas Pegg. Com.
A utteringly funny comedy.
ECLAIR—A Lock of Hair. Dr.
A military drama that will double your day's receipts.
CRYSTAL—The Girl Next Door and The Man from the North Pole
A split comedy that will make you yell at your exchange with delight for more like 'em.

Obtainable from all Exchanges handling Universal Brands.
Write for the nearest one to you.

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Don't forget to demand that Universal program.

in upon him that no one cares whether he lives or dies. Essentially selfish, he has never made friends. From a safe he takes a package of letters and legal papers, and commences to read them, and as he does so visions of his past life arise before him. As a boy, he and his brother had loved the same girl. A letter received by them that the uncle, a recluse and woman hater, has left all his fortune to them on condition that neither of them marry. The elder boy accepts the conditions, though he is the favored one with the girl, and leaves her to the brother. In the years notes come to the older brother of the poverty and sufferings and unsuccessful appeals for aid to his rich relative. And so on, a series of scenes are given, depicting the various stages in the old man's life, and at the close he wonders if it pays to have money without love. For a picture of this order it is very well done, and does not fail to affect the spectator.
G.

Father's Favorite (American, Oct. 3).—There is little to be commended in this picture, though the acting is of the best. Its moral is bad, for it shows the virtue unrewarded and vice victorious. John Allen is a prosperous ranchman with two grown sons, one of whom he thinks is especially built to work, and the other and youngest adapted to play the gentleman. The youngest boy, as a result of idleness, falls in with evil companions, and soon is committing crime. He is caught, but his brother shoulders the responsibility and goes to jail, unwilling to have his father know that his confidence has been misplaced. When he has finished serving his time, he again shields his brother, and in doing so is forced to kill a man. The father, not understanding, casts him out, and the picture closes with the misjudged boy wandering over the hills seeking for a place to work.
G.

The Medallion (Lux, Oct. 4).—It is hard to determine the real point that is intended to be made in this drama dealing with the fortunes and superstitions of a Latin family of continental Europe. The drama is enigmatical in this respect, and, while one is vaguely aware that some point is intended to be driven home, he remains unenlightened. The acting is sincere and smooths over a number of wavering places, but fails to carry it to success. The grandmother in the household of four is the possessor of a medallion, which is her one great source of comfort in her autumn days. The local jeweler has pronounced it of exceptional value and offered to buy it. This offer is scoffed at until the father meets with financial misfortune, and the wife, to save him from disgrace, takes the medallion and furnishes the necessary money to carry him over. He does not agree to the plan, and when the old lady makes a fuss over it he returns the money. Fortune favors him following this, and the supposition is supported that their good fortune is the direct result of his returning of the jewel. Perhaps the worst fault of the film, however, is the bad photography.
G.

The Call of the Blood (Majestic, Oct. 1).—John Ford, chief of a party of civil engineers, woos and wins a gypsy girl whose tribe is encamped in a nearby woods. After two years the chill of normal life palls upon the girl, and with the arrival of Spring comes a longing for her old life and the woods. Unable to resist the appeal, she answers the call of the blood, forsaking her husband and child. A year later, while peddling her laces near her old home, she sees doctors coming out of the house and learns from the maid that her baby is sick. Going into the woods she gathers herbs and brews a mystic medicine. Later that night she looks through a window of the home and watches her chance to enter. This comes when the nurse falls asleep and, stealing in, she administers her medicine. The doctor and father enter soon afterwards, and while the mother is hiding behind the curtains the doctor pronounces the fever broken and the crisis passed. The gypsy looks longingly at her husband and child and then steals away to rejoin her tribe, never to return. The purpose of the story is always obscure, and the spectator almost wishes that there had been less of it, so that he could have allowed his imagination to wander and see the girl returning to her home for good. And, after all, this would have been quite as logical as the other, for if a gypsy could have found enough in a civilized man to love, surely she could have made herself contented with the life he led. The instinct of love in a woman for her child should, under normal conditions, outweigh the call of the wild, the woods or the blood or anything else for that matter.
G.

Brothers Under the Skin (Reliance, Oct. 21.—Griscom, the owner of a large factory, refuses to consider the strikers' side of the question, and Jack Adams, the spokesman for the workmen, is discharged and blacklisted for his share in the trouble. Unable to find work in the days that follow, he is reduced to starvation, and makes an appeal to the owner to take him back again. This Griscom refuses to do, and replies that he is glad to see him so humble, but that he can't work for him. Outside of the owner's home, the young man is overcome by weakness, and is taken into the house. Here he tells of his terrible sufferings, and the other man relents and offers food. He refuses, but after the intervention of the little daughter peace is brought about, and the men prove to be brothers under the skin. The plot is well wrought out, and the intended spirit is maintained throughout the rather sentimental story.
G.

The Secret of the Soul (Itala).—This story, as it is told upon the screen reads like a page from the common French novel. There is the woman who marries a man twice her own age for pecuniary purposes, and then falls in love with his secretary and creates havoc within the household. The husband naturally discovers her secret affection and unbraids his wife accordingly. She replies that if he must know the secret of her soul, that it is her love for the other and younger man, that she married him for his money, and that she is sorry. One would have to understand the Latin customs and ideas relative to such things before a full understanding or appreciation could be had for the drama. To us the woman sold herself, and she should be prepared to stand by her bargain, and because of this attitude on the part of the spectator the character fails to derive little sympathy. It is a two-reel subject, and one can readily see that considerable care has been exercised in its making. To those who possess a relish for the love adventure of this caliber, this film will interest, but it is doubtful if its popularity will grow to any extent on this side of the water. The young secretary, after he learns that his employer has discovered the secret between him and his wife, hands in his resignation. The husband brings the two lovers together, and, placing himself behind the screen, overhears their conversation and then commits suicide.
G.

Reviews of Universal Films

Love and Science (Eclair, Sept. 29).—Crazed as the result of overstudy and a joke his sweetheart had played on him, the doctors decide that the only thing that can restore him to his normal state is a repetition of the joke, thus giving it a happy ending. The young man is an inventor, and for years has been striving to perfect a machine whereby he can see a person talking to him at the end of the 'phone. In a note to his sweetheart, he declares that his hopes have been realized, and that, if she will call him up at a certain hour, he will demonstrate his invention. She is hurt because of his neglect of her, and plans to punish him by playing a joke on him. She causes her maid to dress as a man and has her appear when talking over the 'phone. In the craze that immediately follows, the inventor breaks his machine, and the only way the experiment can be repeated is by the moving picture. This is done, and the young man is restored to the arms of his sweetheart. The story is told through a well-constructed plot, but because of the impossibility of the theme it fails to make any degree of an impression.
G.

The Cruel Stepmother (Imp, Sept. 30).—After all stepmothers are not always unkind, and this story picture is a strong factor in bearing out this point. The story is simple and direct, and the method used by the producers in the development of the plot brings out all the laughter that the story contains. Two little tots, whose hearts have been filled with fear for the stepmother as a result of reading pernicious story books, are cast into a state of panic, when the news reaches them that their father is bringing one home. The acting of the children in these roles is extraordinary, and does as much as anything else to make the picture a success. We see the boy and girl, seated in their playhouse, reading the awful tales of the bad stepmother, and their eyes widen. Finally they decide to run away, and piling their toys upon the wagon they set off down the road, leaving a note behind for the father on his return, telling him that they love him, but are afraid of the woman he is bringing home. The remaining portion of the film shows how the mother manages to win the confidence and love of the children. It would seem that the producers could well afford to put out more stories of this order: clean and appealing.
G.

The Lucky Loser (Eclair, Oct. 3).—Being somewhat of a flirt and craving attentions and protestations from the men, the heroine of this story rejects three eligible suitors. This is in contradiction to her mother's wishes and she informs the daughter in no mild terms, that unless she accepts one of them before a given time she will send her back to boarding school. The girl calls the men together and tells them that they are to race to Boston, where the winner will find a bride awaiting for him. They secure horses and make the start. She rides ahead in an auto to the designated hotel. She favors Will Ross the best of the trio and rather instinctively the other two feel it; so before starting they tamper with his saddle cinch strap. Nearing the end of the race, his cinch breaks and he receives a sprained ankle in the resulting fall. The girl receives a message that he is unable to continue the race, hurries to his resting-place and promises to marry him. She hands the other men over to the negro cook who is perfectly willing to be the wife of either. One finds several lightly humorous scenes in the picture, but as a whole it is disappointing. The idea is rather poor and the acting is spiritless.
G.

The Convict's Return (Gem, Oct. 1).—This picture does not fulfill the expectations stimulated in the spectator while watching the first part of the film. The premises are well preserved throughout and the picture maintains a grip on the interest, until the last few scenes when it slows down and dies out with a feeble ending. For a hardened criminal to become regenerated and softened by the smile of a child may have sentimental appeal, but it does not convince. One man has turned state's evidence against his partner because of the sickness of his wife. The partner, after serving a five years' sentence, returns to secure a revenge upon the man who sent him up. The man who went free has prospered during the years and is now at the head of a large foundry, the proud father of a boy and the head of a house. The convict hunts him out and insists that he go back to his old work or he will expose him. The father, at the point of a pistol is about to relent, when his child enters and performs the cure upon his enemy.
G.

The Old Prospector (Nestor, Sept. 30).—Why make an old, feeble, half crazy man the subject of a picture drama. At best, it could not be extremely interesting, and in this case it is not only uninteresting, but repulsive. Success has never met the efforts of the old prospector and when two young men, one of whom is in love with his daughter, find a rich claim, he determines to cheat them out of it and secure it for himself. His method of accomplishing his purpose is crude and stamps him either as a fiend or a crazy man. With a lantern in one hand and a long knife at his belt he makes his way, at dead of night, to the spot where one of the boys is watching the claim. The watcher awakes and in the struggle that follows, the prospector stabs his man and flees. The murdered man's partner is accused of the crime and is about to be hung for it, when the girl's father saves him by confessing. The role of the prospector, being overacted, does anything but make the picture pleasant or consistent.
G.

The Hidden Bonds (Rex, Sept. 29).—Ruth Adams, in love with the young clerk of her guardian, a stock broker, refuses an offer of marriage from a well known and successful banker. Her guardian is also in love with her and wishing to win her for himself, conceives a plan to ruin the young fellow by altering his books and hiding some securities of which the clerk is custodian. After being accused of embezzlement, the clerk is taken to jail where the girl visits him. He tells her that he believes that her guardian was the instigator of the dastardly act in order to get him out of the way. She calls upon the banker and persuades him to aid them in their difficulty. This he promises to do, under the condition that she will marry him, if he is successful in clearing the young man. The banker, by forcing up the market compels the broker, as a last resort, to use the hidden bonds. The girl is prepared to live up to her agreement, but the banker at the last moment releases her and joins the hands of the two young people to their great joy. Nearly every scene is over-acted and especially do we see too much hands. The producers have been fairly successful in establishing their premises, though the position of the banker could have been made more clear in the first scene without injury to the picture.

To Err is Human (Champion, Oct. 7).—Every one knows that to err is human, but the question presents itself in this picture, is it right for the erring one to be forgiven and taken back into the arms of his family before he repays in some measure the penalty of his guilty acts or is made to feel the enormity of his crimes. No effort has been made to solve the problem, however, and the story ends with the villain retreating victorious, the father forgiving and the boy reinstated. It would be hard to improve on the picturesque scenery used for setting the piece. The action takes place sometime in the sixties and the picture reflects the atmosphere of the times adequately. A young man, returning with a large sum of money from a neighboring city, after transacting some business for his father, is drawn into a card game and robbed. To cover his losses he gives the gambler an I. O. U. and with this the gambler forces him way into the boy's home, makes love to his girl and blackmails him into stealing. It was a mistake and detracts the sympathy for the young fellow, to make him out a thief, and in some way, also, the gambler should have been punished for he was directly responsible for the other's fall. Perhaps, if the story had been better told, it would have justified the pains taken in setting and costuming and would have proven more of a success.
G.

Her Whole Duty (Champion, Sept. 30).—A girl reporter is asked to write a story about her father, once an honored member of the bar, but lately arrested on a charge of drunkenness and disorderly conduct. Is she doing her duty by writing the story? The title of the film would have us believe that her first duty was to the paper on which she was working. There are some who might raise the question at this point and to them the story would prove distasteful. At best, it is mildly interesting, and when the story closes with the copy in the hands of the editor, the girl ready to commit suicide and the father lying drunk in jail, one feels that something has been left out: that a more satisfactory ending could have been made. The father fails to inspire any sympathy through his utter lack of self respect, and when the girl goes off to commit suicide because of shame or sorrow she is shirking her biggest duty to life. The editor saves the girl, however, at the last moment. Just what is her whole duty remains a question in the minds of the spectator, when the drama closes.
G.

When Uncle Sam Was Young (Bison, Oct. 5).—Judging each scene of this picture,

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independent of the story, one is safe in pronouncing them uncommonly good, but if the picture depended upon the story that is meant to be told, its success would be extremely doubtful. The attempt has been made to weave a love tale into the series of events that lead up to the Revolutionary War, but nothing has been gained by it. The producers have failed, in the opening film, to establish the premises and the relationship of the various characters and even to the end, the spectator fails to grasp the thread of the story. An English spy, who plays an important part as the villain, is introduced as the suitor of the heroine, the daughter of a loyal Englishman. Closely following this, he is shown entering the cabin of an Indian and demanding her child. We suppose that she is his wife, but there has been nothing to indicate this in the preceding scenes, and when a number of complications and situations arise which depend upon this obscure scene as a keynote, confusion is rife. The picture possesses virtue mostly in displaying the quaint costumes, excellent scenery and good battles. There is one deserving special commendation: the scene depicting the famous Boston Tea Party. Nothing has been spared in the shape of properties, to make it realistic. The story deals with a girl whose father is a loyal patriot of the crown. She is in love with a young man, one of the revolters, but is pledged by her father to the spy. It turns out that he has a wife in the Indian whom he has deserted. He is finally brought to justice and the girl secures the man she loves. It is a two-reel subject and should find a certain amount of popularity as a scenic feature. G.

The Boomerang (Nestor, Oct. 2).—We get back in this life just what we give out is an old saying that has long been in vogue, and this is the idea back of this highly amusing farce of the West. A wealthy rancher with an eye to his pocket has always kept his cowboys on short rations. In spite of his son's upbraiding, he refuses to relent and give his men more food, declaring that times are hard, and that it strains him to a breaking point to feed them as well as he does. When he receives word that his sister and family are coming to visit him for a while he is panic-stricken at the added expense their coming will make. Immediately after their arrival, he reads in the local paper, that a new disease has broken out, which closely resembles smallpox, and that many in another part of the country have been infected. This suggests a plan whereby he can rid himself of the visitors. When he appears the next morning, with spots covering his face and hands, a riot ensues. At the point of a gun, his employes drive him into an outhouse and lock him up. The doctor is called, and though he takes in the situation places the man on a diet of buttermilk for two weeks. The son gets home in time to save his father from serving the sentence, but not until he has signed an order for a large supply of food. When the old rancher is finally released he is perfectly repentant, and from then on loosens the strings of his purse. G.

Hearts and Skirts (Nestor, Oct. 4).—Humorous situations and complications abound in this farcial comedy. A boy and girl who have never met, have been left a fortune on the condition that they are married within a stated time. The young man from the West makes a friendly call upon the girl in the East, but the girl refuses to see him. When the young man insists, she sends her maid to receive him and she takes the place of the maid. At sight of the maid dressed as the mistress, he is frightened and discouraged. He returns to his ranch in the West determined to let the bird fly rather than burden himself with her. When word reaches him, a year afterwards, that the young lady in question is to call on him on her way to the coast, he sends word back to his guardian that he is a married man and prepared to receive her. She arrives in her true character and the young man is thunderstruck. He has persuaded one of his ranchmen to act as his wife. How to get rid of him is a question that is solved in the last scene, when the would-be wife mixes in a fight with one of the other men. The only mistake the producers are guilty of is in allowing the last portion of the film to sink to burlesque. It will not affect the humor of the picture to the average spectator perhaps, but to others it will prove distasteful. G.

HAL REID RESIGNS.

HAL REID has resigned as scenario editor for the Universal Company and will now be occupied with putting out the Animated Weekly, formerly under the direction of Aubrey Kennedy.

PICTURE APPARATUS IN SCHOOL.

LOS ANGELES (*Special*).—A motion-picture machine and aluminum screen are to be part of the educational paraphernalia at the high school of Venice of America, a seashore resort near this city. A wireless and other modern apparatus also have been purchased.

There are 832 delegates at the Moving Picture Exhibitors' association convention, the first held west of the Rockies, at Los Angeles. Eastern and foreign representatives also were present.

The Kinemacolor company will operate at the old Fox property 4,500 Sunset Boulevard, Hollywood, a suburb. A complete plant will be built and a company will be brought from New York early in October. The site has been leased for ten years.

Selig will put on The Servant in the House and Mispah, each as a three-reel subject.

Manager Fred J. Balshofer of the New York Motion Picture company's western studio will make an eastern trip of several months. There is much business confronting the company at present, which is branching out more pretentiously than ever. WING.

PLANS FOR NEW YORK CONVENTION

First Motion Picture Trades Exposition to Be Held—Edison to Give Demonstration of Making Pictures.

The date for the National Convention of the Motion Picture Exhibitors' League of America has been set for July 7, 8, and 9, 1913. President Samuel H. Trigger, of the New York Branch, has planned the World's First Motion Picture Trades Exposition in connection with the meeting, and 30,000 square feet of the exhibition hall of the Grand Central Palace, where the headquarters of the convention will be, are to be used for this purpose. Not only will the leading manufacturers of this country be represented, but manufacturers from Europe and other countries are expected to be present.

The president has been assured that every leading producer of the field will be represented in some manner at this convention and exposition. The Edison Company has agreed to give a practical demonstration of the process of making motion pictures, including the actual taking, up to the projection on the screen.

The third floor of the Grand Central Palace will be used for the banquet, while the second floor is to be a promenade. It is expected that the convention will reach an approximate cost of $25,000.

"HONEST JIM BLUNT" AT WALLACK'S.

Tim Murphy and the company presenting Honest Jim Blunt moved from the Hudson to Wallack's Theater on Monday evening for a special engagement that may be extended if business warrants it. When Honest Jim Blunt moves out Joseph M. Gaites's production of The Man Higher Up will move in for an indefinite engagement. The Herfords, another Liebler Company production, will be ready in about a month, and if The Man Higher Up is still bringing business to Wallack's, the Herford will have to go elsewhere.

NEW REAL ESTATE OFFER.

An attractive proposition is made to real estate buyers by the Decker Realty Company at Springfield Gardens, North, of Queens, New York City, for if lots purchased do not double in value within five years they will refund the full amount of the purchase price plus 4 per cent. interest, from date of purchase. The company offer lots 24 minutes from Herald Square at $400 and up on easy terms and state that their paid in capital is $100,000 and their clear assets, $250,000.

LOCAL ADVANCE DATES.

The New Longacre Theater in West 48th Street will be opened by H. H. Frazee Monday, Nov. 18, with the first New York performance of Eugene Walter's play, Fine Feathers, which has been running at the Court Theater, Chicago.

On Nov. 18 Jackson D. Haag's comedy, Bachelors and Benedicts, will be produced in Chicago for the first time.

The Daughter of Heaven, Pierre Loti and Judith Gautier's Chinese play, will be produced for the first time at the Century Theater Saturday afternoon, October 18.

PLANS FOR CORT THEATER IN BOSTON.

Ground was broken yesterday for a theater on Columbus Avenue, at Park Square, Boston, to be named after John Cort. Every effort will be made to complete it by Jan. 1, in which case it will be opened by Margaret Illington in Kindling. Following the innovation of some of the Western theaters, there will be no stairs, except to the basement, inclined planes leading from one floor to another. The seating capacity will be 1,200. Mr. Cort may use the house to try out attractions before they are brought into New York.

MRS. LESLIE CARTER DISCHARGED.

A recommendation has been made by Seaman Miller, referee in bankruptcy, that Caroline L. D. Payne (Mrs. Leslie Carter) be granted a discharge from bankruptcy on the petition filed against her Feb. 4, 1911. Two creditors, Howard P. Kinsey and the Great Western Printing Company, opposed her discharge on the grounds that she had concealed property. The referee found that their objections were not sustained by sufficient testimony and overruled them. This was the third time Mrs. Carter was bankrupt.

CAST OF "C. O. D."

When Frederick Chapin's American farce, C. O. D., is produced under management of John Cort, at the Shubert Theater, Rochester, Oct. 3, the principal parts will be in the hands of Charles A. Murray, Sam Edwards, Charles Brown, Percy Plunkett, John T. Baker, Ffolliott Paget, Clare Krall, Adelyn Wesley, Eva Condon, Grace Morrisey, Maude Hanaford, Antonio M. Moreno, Charles Walton, Vernon H. MacDonald, and George Betts. The play will be staged under direction of Edgar MacGregor.

WILLIAM H. CRANE RETURNS

William H. Crane and Mrs. Crane have arrived after holidays at Bad Kissingen and in London. Mr. Crane began his fiftieth season under direction of Joseph Brooks in Wilkes-Barre, Sept. 30, in The Senator Keeps House, in which he appeared last season. Mr. Crane will tour the South and the Pacific Coast, returning by way of the Canadian Northwest.

BARRIE TO ARRANGE FOR NEW PLAYS.

J. M. Barrie has been fooling again. He is now interested in a short work called The Ladies' Shakespeare, which is said to be "one woman's work of a notorious work edited by J. M. Barrie." It is claimed that he is coming to this country to make arrangements for staging it, while he accompanies Maude Adams on her Peter Pan tour, and puts finishing touches on The Legion of Leonora, his first long play since, What Every Woman Knows. This will be the first time that Mr. Barrie has seen Miss Adams in any of his plays, and his first visit to New York since that occasion fifteen years ago when he dropped in at the Empire Theater to see Rosemary, in which John Drew and Miss Adams had the chief parts. He expects to arrive within a month. After a short tour with Miss Adams, he will return to New York to witness the first New York performance of the Barrie-Pinero-Shaw combination bill.

TWO COMPANIES OF "LITTLE WOMEN."

In addition to the company which will present Little Women at the Playhouse, on Oct. 14, there is a second company already organized to take the play through the larger cities. Bought and Paid for closed on Saturday night with a record of 462 performances, but long before the end was in sight, two companies were giving the Broadhurst play on tour. Charles Richman, Frank Craven, and Julia Dean were playing with a company on the Pacific Coast last month, and were advertised widely as the original cast. The idea of sending out companies while the play is still in New York is becoming more and more popular, as the managers find that people go to plays while still fresh in mind as metropolitan successes. The cities outside appear to have the feeling that they are as well off as New York when they can see a play at the same time. Consequently companies have been sent out of Officer 666, Ready Money, and other pronounced successes, while the New York productions are still making money.

FIREPROOFING A THEATER IN BERLIN.

Berlin is to have a thorough test of fireproof qualities in theaters, the test to be made under joint auspices of the German Steel Trust, and the National Association of Master Carpenters. A model theater will be built as large as a residence, the building will be ignited, and the progress of the fire in its various stages will be observed by a commission of experts, representing architects, builders, Fire Departments, and insurance companies.

NEVER TOO LATE TO MEND.

The first time Mrs. Margaret Thompson, of Moscow, Ida., aged seventy-five years, ever entered a theater was Sunday afternoon, Sept. 15, when she saw her son, her daughter, and her son-in-law on the stage. And every day for a week the old lady occupied a stage box getting a surfeit of things theatrical. When her children, who are Jack Wilson, Ada Lane, and Franklyn Batie, came upon the stage for an encore on the opening day they waved to their mother in the box and asked her how she liked the performance. Her answering smile showed that she was happy. The only discordant note about the whole thing was the thought running through the aged woman's mind that it was the first Sunday she had missed church in the twenty-six years that she has lived in Moscow.

TEXAS CONVENTION PLANS.

M. A. Neff, president of the Motion Picture Exhibitors' League of America, thus far has received eighty-six letters from exhibitors in Texas, stating that they will attend the Dallas convention Oct. 15 and 16. Arrangements have been made to hold meetings in the Chamber of Commerce hall.

The exhibitors of Dallas have elected T. P. Finnegan, manager of the Hippodrome Amusement Company, as chairman of the Entertainment Committee, and he will have charge of all arrangements. Letters received from Anthony Xydras, state that the Texas exhibitors are enthusiastic over the convention, and that a large attendance is assured.

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